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NEW ENGLAND CONSERVATORY OF MUSIC

· A COLLEGE OF MUSIC ·

1954-1955

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Catalogue 1954-1955

NEW ENGLAND CONSERVATORY OF MUSIC

A COLLEGE OF MUSIC

Founded

1867

. . . . . .

290 Huntington Avenue, Boston 15, Massachusetts

To create music . . .

to project music . . .

to teach music . . .

to inspire in others a love and understanding of music

HARRISON KELLER, *PRESIDENT*

The Orchestra rehearses in Jordan Hall

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CALENDAR FOR 1954-1955

September 7, Tuesday.—Orientation week for new students begins.

September 8–11. — Entrance, audition and placement examinations for all entering students.

September 10, Friday. — Final registration for upper classmen.

September 13, Monday. — Academic year begins.

November 25–28, inclusive. — Thanksgiving recess.

December 22–January 2, inclusive. — Christmas vacation.

January 17, Monday. — Midyear examinations begin.

January 31, Monday. — Second semester begins.

February 22, Tuesday. — Washington's Birthday. Holiday.

March 4, Friday. — Last day for filing scholarship applications for 1955–56.

April 10–17, inclusive. — Spring vacation.

April 29, Friday. — Last day for recitals by candidates for the degrees and for the Artist's Diploma.

May 20, Friday. — Last day of classes in supplementary subjects.

May 23–June 2. — Final examinations in academic subjects and supplementary music courses for all degree and special students.

May 30, Monday. — Memorial Day. Holiday.

June 2–10. — Examinations for promotion in major field.

June 2–10. — Registration of all present degree and special students for the academic year 1955–56.

June 11, Saturday. — Last day of lessons in applied music.

June 13, Monday. — Annual meeting and reunion of the Alumni Association.

June 13, Monday. — Registration for Summer School begins.

June 14, Tuesday. — Commencement Day.

June 20, Monday. — First day of Summer School.

July 30, Saturday. — Summer School ends.

Attendance is required at the last class before and the first class following holidays.

THE BOARD OF TRUSTEES

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1954

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1956

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CHARLES BOYDEN
GEORGE R. BROWN
MRS. EMIL DANIELSON
ROBERT G. DODGE
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JEROME D. GREENE
DAVID H. HOWIE
MRS. ADA HOLDING MILLER
VINCENT MORGAN
CHARLES MUNCH
AMORY PARKER
PHILIP H. RHINELANDER
G. WALLACE WOODWORTH

1957

SHERWIN C. BADGER
MRS. BART W. BAIRD
BARTHOLOMEW A. BRICKLEY
MORRIS CARTER
DAVID C. CROCKETT
MISS MABEL W. DANIELS
MRS. EDWARD F. DARRELL
MRS. HENRY M. DUNHAM
F. MURRAY FORBES, JR.
JAMES C. HOWE
HENRY L. MASON, JR.
MAURICE M. OSBORNE
MRS. THOMAS A. PAPPAS
MRS. CURTIS PROUT
MRS. JOHN D. ROCKEFELLER, JR.
FRANCIS G. SHAW
CHARLES WARREN

For one year: F. OTIS DRAYTON, Representing the Alumni Association

Term of office expires at Annual Meeting in the calendar year indicated.

Executive Committee of the Board of Trustees

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Talcott M. Banks, Jr., *Vice-Chairman*
Maurice Fremont-Smith, *Vice-Chairman*
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Chester W. Williams, *Dean*
Jean M. Demos, *Associate Dean* and *Dean of Graduate Students*
Frederick W. C. Lehmann, *Assistant Treasurer* and *Comptroller*
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Clarence H. Corning, *Administrative Assistant*
Elwood E. Gaskill, *Registrar*
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* * *

Maurice Fremont-Smith, M.D., *Medical Advisor*
12 Hereford Street
George W. Morse, M.D., *Consulting Surgeon*
475 Commonwealth Avenue
Arthur S. Pier, Jr., M.D., *Physician*
262 Beacon Street

The New England Conservatory
is a Member of the National Association of Schools of Music and the New England Association of Colleges and Secondary Schools

FACULTY OF THE NEW ENGLAND CONSERVATORY OF MUSIC, 1954-1955

Richard Burgin, Conductor of The Conservatory Orchestra
Lorna Cooke de Varon, Conductor of The Conservatory Chorus
Boris Goldovsky, Opera Conducting and Stage Direction

I. APPLIED MUSIC

PIANO

Howard Goding, *Chairman*
David Barnett
Malcolm Creighton
Jeannette Giguere
Marie A. Gillet
Henry Goodrich
Florence Wild Hartnett
David Hicks
Betty Hilker
Alexandra Jaskolski
Virginia Klotzle
Anna S. Lothian
Margaret C. Mason
Lucille Monaghan
Fred Popper
Elisabeth Schulz
Miklos Schwalb
Donald Smith
Ivan Waldbauer
Susan Williams
Alice E. Whitehouse

ORGAN

George Faxon, *Chairman*
Homer Humphrey
Dowell McNeill

VOICE

Frederick Jagel, *Chairman*
Bernard Barbeau
Eleanor Davis
Maria H. Elsberg
Alice Girouard
Percy F. Hunt
Gladys Miller
Marie Poutiatine
Dorothy Richards
Rhodora B. Smith
Alice H. Stevens
Marie Sundelius
Fred Popper, Repertoire Coaching
Felix Wolfes, Repertoire Coaching

HARP

Louise Came Pappoutsakis
Collette Rushford
Bernard Zighera

STRINGED INSTRUMENTS

Richard Burgin, *Chairman*, Violin
Virginia Bacon, Violoncello
Joseph de Pasquale, Viola
Sally Dodge, Violin
Paul Fedorovsky, Violin
Georges Fourel, Violin and Viola
Alfred Krips, Violin
Frances B. Lanier, Violin
Frank Macdonald, Violin
Samuel H. Mayes, Violoncello
Georges Moleux, Contrabass
Hannah Sherman, Violoncello
Alfred Zighera, Violoncello

WOODWIND INSTRUMENTS

Fernand Gillet, *Co-chairman*, Oboe
Doriot Anthony, Flute
Pasquale Cardillo, Clarinet
Norman Carrel, Clarinet
Gino Cioffi, Clarinet
William Grass, Flute
Georges Laurent, Flute
Rosario Mazzeo, *Co-chairman*, Clarinet
Jean Northrup, Oboe
Ernst Panenka, Bassoon
James Pappoutsakis, Flute
Robert Stuart, Clarinet
Felix A. Viscuglia, Clarinet
Sherman Walt, Bassoon

BRASS INSTRUMENTS

Roger Voisin, *Chairman*, Trumpet
John W. Coffey, Trombone
Camille Coppez, Trumpet
Marcel Lafosse, Trumpet
Willem Valkenier, Horn

PERCUSSION AND TYMPANI

Charles J. Smith
Everett Firth

II. OPERA

Boris Goldovsky, *Director*
Sarah Caldwell

III. CHURCH MUSIC

Everett Titcomb, *Chairman*

IV. HISTORY AND LITERATURE OF MUSIC

F. Judd Cooke, *Chairman*
David Barnett
Margaret C. Mason
Carl McKinley
Warren Storey Smith
Everett Titcomb

V. MUSIC THEORY AND COMPOSITION

Carl McKinley, *Chairman*
G. Wright Briggs
F. Judd Cooke
Gaston Dufresne
Margaret C. Mason
Roland Nadeau
Leland H. Procter
Warren Storey Smith
Chester W. Williams

VI. MUSIC EDUCATION

Leta F. Whitney, *Chairman*
Herbert H. Silverman

VII. MUSIC THERAPY

Arthur Flagler Fultz, *Chairman*

VIII. ACADEMIC STUDIES

Jean M. Demos, *Chairman*, Literature
Josephine Barnett, Drama and Speech
Arthur Flagler Fultz, Psychology
Lottie H. Lenn, Fine Arts
Ruth McKay, Literature
Johanna H. Oldenburg, German
Edward F. Perry, History
Simone Rivière, French
Carlo Soresina, Italian

IX. POPULAR MUSIC

G. Wright Briggs, *Chairman*, Arranging, Orchestra Ensemble, Piano
J. Arthur Caless, Saxophone, Flute
Norman Carrel, Clarinet
Salvy Cavicchio, Vibracussion
John W. Coffey, Brass Instruments
Leo Grimes, Piano
David Hicks, Piano, Vocal Ensemble
Warren Joseph, Voice Coaching
Georges Moleux, Contrabass
Rafael Porras, Accordion
Theodore Simonelli, Guitar
Rand Smith, Voice Coaching, Performance Class
Robert Stuart, Clarinet

* * *

THE FACULTY COUNCIL

The President
The Deans
F. Judd Cooke
George Faxon
Howard Goding
Frederick Jagel
Carl McKinley
Leta F. Whitney

THE NEW ENGLAND CONSERVATORY OF MUSIC

The New England Conservatory of Music was founded on February 18, 1867 by Eben Tourjée as successor to, and continuation of, a conservatory which he had founded in Providence in 1864. His wise guidance and that of his successors, Carl Faelton, George Chadwick, Wallace Goodrich and Quincy Porter, first achieved and then consolidated the Conservatory's international reputation as an outstanding school of applied music and of music education. Since 1946, under the vigorous and imaginative direction of President Harrison Keller, the Conservatory has reasserted its leadership in all fields of music, expanding its services to students and to the public, and raising its standards of teaching, of scholarship and of performance. In 1951 the Conservatory became a member of the New England Association of Colleges and Secondary Schools of which the other famous New England colleges are also members. The degrees of Bachelor of Music and Master of Music which it awards meet all the requirements of this association and of the National Association of Schools of Music, of which the Conservatory is a charter member.

Located near the heart of Boston, the Conservatory is in close proximity to Symphony Hall, the Opera House, the Museum of Fine Arts and the Boston Public Library. Its own Jordan Hall, seating over a thousand persons and famous for its acoustics, is the scene of the public concerts by the Conservatory Orchestra and Chorus, as well as by famous artists and ensemble groups from all over the world. There are two other auditoriums, Brown Hall for operas, rehearsals, student concerts and student activities, and Recital Hall for small concerts and student recitals. These three halls, together with the Conservatory's ninety-five class and practice rooms, library, lounges, and other facilities, are all located in one building, designed and built for the purpose in 1901 and substantially enlarged in 1928.

The New England Conservatory is a college of music with an academic department which offers courses in the humanities, languages, and social sciences. The degrees of Bachelor of Music and Master of Music are awarded in piano, organ, voice, and all the orchestral instruments, and in church music, theory, composition, music education, historical research, music therapy and opera direction. Performers of exceptional ability are granted the New England Conservatory Artist's Diploma upon completion of the re-

quirements of a special course of study. For specialists in Popular Music, the Conservatory offers three courses leading to Certificates in voice, instrumental performance, or arranging.

Students come from all over the United States and its territories, from Canada, Central and South America, most of the countries of Western Europe, Egypt, Iran, India, Malaya, Japan, China and both Indies. In turn, many Conservatory graduates have won Fulbright Scholarships and still more have won other scholarships for study abroad. Since its opening, the Conservatory has educated more than 70,000 students. Graduates of the Voice Department are singing in European as well as American opera companies, including the Metropolitan, and instrumental graduates are playing in almost every major orchestra in the country. Many are appearing on the concert and musical stage, as church soloists, and with dance orchestras. Hundreds are supervisors of music in their cities or towns and even more are studio teachers — to say nothing of the many thousands in homes where music is an essential part of life.

Students at the New England Conservatory have unusual opportunities. Almost from the beginning there developed a close association with the Boston Symphony Orchestra whereby the first-chair men of the orchestra all have the privilege of joining the Conservatory Faculty and are available to advanced students for instrumental instruction. Summer study and work at the Berkshire Music Center in Tanglewood is open to all qualified students. The Conservatory Opera department, in association with the New England Opera Theatre, gives opera students an almost unique training, while those studying to be teachers or music therapists receive unexcelled field training. The Conservatory Orchestra is a full symphony orchestra and, together with the String, Brass and Woodwind Ensembles and the Popular Music Orchestra, offers instrumental students constant opportunities for performance both in the concert hall and over the radio. The Conservatory Chorus, consisting of 125 mixed voices, gives several concerts each year as well as assisting in the Boston Symphony subscription season through the performance of one or more major works for chorus and orchestra.

The goal of the New England Conservatory throughout its program is to develop each student insofar as possible into a "complete musician," a broadly educated, responsible citizen, musically literate, and possessing an artistic zeal — one who can create music, project music, teach music, and stimulate in others an understanding and love of music.

THE UNDERGRADUATE DEPARTMENT

BACHELOR OF MUSIC DEGREE

The New England Conservatory of Music is a charter member of the National Association of Schools of Music and a member of the New England Association of Colleges and Secondary Schools. The degree of Bachelor of Music which it is authorized to grant meets the requirements of these accrediting bodies. The curricula as established by the President and Faculty Council are designed to produce musicians with a high degree of skill in their major subject, a thorough training in music theory, a wide acquaintance with the appropriate musical literature acquired both through performance and analysis, and as much general education as a full program of professional study will permit. The special requirements of the various major fields of study are stated in the sections below, but exacting standards of musicianship are required of all and must be met before the degree is voted by the Faculty Council.

Requirements for Admission

1. A diploma from an accredited high school or preparatory school. High school graduation is assumed to include fifteen units of study, of which three must be in English, two in a foreign language, one in mathematics, one in science or history, and eight in electives. Of these elective units, five must be academic. Any deficiency in high school credits must be made up during the first year of the degree course.

2. An official transcript of the secondary school record and a recommendation from the principal or head master.

3. An audition in which the student must demonstrate musical achievement as defined below in his major field.

Note: The following placement tests will be given during the week preceding the opening of the fall term:

A standard classification test.

Achievement tests in English prepared by the Cooperative Test Service of the American Council on Education.

A test in the Fundamentals of Music.

PIANO: A composition by Bach (a Prelude and Fugue or a movement from a Suite or Partita); a first movement of a Sonata by

Haydn, Mozart or Beethoven; and a composition of the romantic or modern schools. At least one number must be played from memory.

VOICE: A selection from the early Italian anthology or one by Mozart; an aria or song sung in French or Italian; a song in English.

ORGAN: Keyboard facility equivalent to Piano 4*; a composition by Bach, such as one of the Eight Little Preludes and Fugues; one romantic work; one modern work.

VIOLIN: Scales, arpeggios and the first movement of a Concerto by Bach or Mozart, or a Sonata by Corelli, Handel or Mozart.

VIOLA: Scales, arpeggios and a movement from a Suite for violoncello by Bach, or from the Concerto in B minor by Handel.

VIOLONCELLO: Scales, arpeggios and a movement from a Suite by Bach or a Sonata by Handel or Sammartini.

CONTRABASS: Scales, arpeggios and a movement from a Suite for violoncello transcribed for contrabass.

WOODWIND INSTRUMENTS: Performance of a composition of moderate difficulty, such as a Sonata movement or concert piece; major and minor scales and a chromatic scale covering the complete range of the instrument.

BRASS INSTRUMENTS: Performance of a composition of moderate difficulty; major, minor and chromatic scales articulated and slurred.

CHURCH MUSIC: The same requirements as for Organ or for Voice.

MUSIC THEORY: The equivalent of Piano 4*; superior achievement on the test in Music Fundamentals.

MUSIC COMPOSITION: The equivalent of Piano 4*; special aptitude in composition as shown by original work.

MUSIC EDUCATION: Proficiency in major instrument sufficient to warrant expectation of meeting performance requirements at graduation; an acquaintance with piano representing the equivalent of one year's study.

* See Appendix.

MUSIC THERAPY: An acquaintance with piano and at least one other instrument, representing the equivalent of one year's study of each. Experience in orchestral and choral work in high school or the community at large is desirable but not required. A candidate who has taken courses in general science, biology or chemistry will be given preference.

Preliminary Course

Students who wish to enter the course leading to a Bachelor of Music degree but who lack the required preparation may, upon recommendation of the Examining Board, be admitted to the Preliminary Course. This is a one-year course which provides intensive drill in the fundamentals of music as well as technical training in a major instrument and, where needed, additional preparation in academic subjects. A weekly minimum of one hour of private instruction in the major instrument will be required. The curriculum with credits granted is as follows:

Major	8
Piano (Supplementary)[1]	2
Fundamentals of Music	6
Humanities 1	6
Music Literature 1	6

Requirements for Admission to Advanced Standing

A student who has previously completed part of the requirements for the Bachelor's Degree may make application to the Dean for advanced standing. Credit in academic subjects and in music literature will be granted on receipt of a transcript from an accredited college. Credit in music theory is subject to examination. The Dean will give full credit for courses taken at the New England Conservatory by a special student during a period not to exceed five years prior to application for admission to the degree course. A candidate for the Bachelor's Degree must complete the final thirty credits of the course at the New England Conservatory.

Requirements for Promotion

At the end of each of the first three years the student must demonstrate satisfactory progress in his major study before a panel authorized by the Faculty Council. Such progress involves not

[1] One half hour of private instruction per week. Not required of piano or organ majors.

only technical proficiency but an increase both in quantity and complexity of works studied. A satisfactory audition together with successful completion of the year's curriculum constitute the basis of promotion from one year to the next.

Requirements for Graduation

In addition to the satisfactory completion of the curriculum, a student must fulfill the following special requirements in his major subject:

PIANO: A creditable public recital to be given not later than May first of the senior year; performance of a movement of a concerto with orchestra; the study of a comprehensive repertoire of solo works, and at least one concerto each of the classic, romantic and modern periods.

ORGAN, VOICE, VIOLIN, VIOLA, VIOLONCELLO or FLUTE: The study of a comprehensive repertoire; a creditable public recital to be given not later than May first of the senior year; performance of an approved work with the Conservatory Orchestra.

ENSEMBLE: The study of a comprehensive repertoire of advanced chamber music literature; participation in a public recital.

ORCHESTRAL TRAINING: The study of a comprehensive repertoire for the instrument and intensive training in orchestral playing; participation in recitals of ensemble music; a satisfactory audition before a faculty panel in May of the senior year.

CHURCH MUSIC: The same comprehensive repertoire as required for Organ or Voice and an audition before the Faculty Council.

MUSIC THEORY: Demonstration of proficiency in ensemble or orchestral conducting; original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet in three or more parts with Latin text.
2. A short choral work in four or more parts with English text.
3. A two-part invention.
4. A three- or four-voice fugue for piano or organ.
5. A movement in sonata form for piano, or for piano and one other instrument, showing a grasp of the constructive principles of the Viennese classical sonata. (So-called contemporary styles are not acceptable in this category.)

COMPOSITION: Original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet in three or more parts to Latin words.
2. A short choral work in four or more parts to English words.
3. A two-part invention.
4. A four-voice fugue for piano, organ, wind or stringed instruments.
5. A complete work for piano or for piano and other instruments, or for quartet or quintet of strings or wind instruments, in three or more movements, showing a grasp of constructive principles in the more extended forms.
6. A work for full orchestra, requiring not less than ten minutes for performance.
7. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship and real constructive skill.

MUSIC EDUCATION: High level of performance ability in major instrument; the competence in piano necessary for classroom teaching; ability to sing accurately and with taste; some competence in one orchestral instrument. These requirements are in addition to the work of the instrumental classes and will be tested by a panel appointed by the Faculty Council.

MUSIC THERAPY: 1. PIANO – Ability to play piano accompaniments, to transpose at sight, and to show command of keyboard harmony and improvisation sufficient to play for spontaneous group singing. 2. VOICE – Ability to sing acceptably for demonstration purposes. 3. SUPPLEMENTARY INSTRUMENT – Ability to perform with greater facility than that required in instrumental classes. The student will be examined by the Faculty Council. In addition, the student should be able to lead community sings, organize and conduct choral and orchestral ensembles, teach Voice and one or more instruments including piano, and engender in others a desire to make music.

A minimum of 1000 hours of clinical training is required before the degree will be granted. 300 hours will be fulfilled by the courses listed, while 700 must be met by actual interne residence in an approved hospital. During residence, the hospital will furnish room, board, instruction, and training, so that the student will have only personal expenses to meet.

PROCEDURE FOR ADMISSION AND REGISTRATION

Candidates for admission to the New England Conservatory of Music should write to the Dean, requesting an application blank and stating whether they desire to register as a candidate for the Bachelor's Degree, Master's Degree, Artist's Diploma, or as a Special Student.[1] If the candidate plans to apply for a scholarship, he should request a form for that purpose at the same time. Scholarships are available for a number of regularly enrolled entering students and those interested are referred to the section of this catalogue dealing with scholarships.

After receipt of the application blank and supporting documents, but not prior to the first of the calendar year, the Admission Board will evaluate the student's application and the applicant will be notified in writing of his status. Acceptance of an applicant at this stage is subject to a satisfactory audition in the field of his major musical interest. Auditions are held at the Conservatory in the late spring and also in the week preceding the opening of the fall term. Applications for the spring auditions must be received not later than April 10; for the September auditions, not later than July 10. If requested, the Dean will try to arrange a local audition under the auspices of the New England Conservatory for students living at an excessive distance from Boston.

All new students will be required to attend Orientation Week, which immediately precedes the opening of the fall term. During the week, final placement examinations and the remaining auditions will be held and will serve to assure the student's assignment to the proper classes. Information regarding the content of the examinations, which are outlined under "Requirements for Admission," will be included with the initial letter of acceptance. Orientation Week also affords opportunity for the students to meet the President, Deans, and other officers, to take advantage of planned sight-seeing tours, and to enjoy social activities with their classmates. Registration will be completed as soon as the results of the examinations are known, but not later than Friday of Orientation Week.

[1] Special Students are defined on page 65.

GRADUATE DEPARTMENT

MASTER OF MUSIC DEGREE

Admission to the Graduate Department will be granted to applicants who hold a Bachelor's degree in music from a college or music school of recognized standing, who satisfy the entrance requirements as stated below, and who present evidence of capacity for successful advanced study.

Qualified students holding the Bachelor's degree in a field other than music, or those whose course record does not meet the requirements for the Conservatory Bachelor of Music Degree, will be permitted to make up deficiencies at the Conservatory in a Pre-Master's course.

Students admitted to the Graduate Course may concentrate in applied music, applied music pedagogy, music education, historical research, music theory, or composition, and a limited number of applicants will be accepted for graduate study in opera direction. In addition to their work in the major subject, they will be required to pursue approved courses carrying a total of at least sixteen credits. Under ordinary circumstances the course leading to the Master's degree will require two years of intensive work at the Conservatory. Requirements for the degree must be met in full within five years of matriculation.

All graduate work required for the Master's degree must be pursued at the Conservatory. No courses taken prior to admission to the Graduate Department of the New England Conservatory can be credited toward the Master's degree.

Requirements for Admission

The course which the candidate has pursued for his Bachelor's degree must have been equivalent to the course prescribed by this Conservatory for the Bachelor of Music degree in the proposed major subject as regards (a) the subjects pursued and their degree of advancement; (b) the approximate proportion of music subjects to academic work; and (c) the total number of credits.

Only tentative admission to the Graduate Course is granted on the basis of documents. Final admission depends on a satisfactory audition or interview with the Faculty Council as described below for each of the courses of study:

APPLIED MUSIC – APPLIED MUSIC PEDAGOGY: Candi-

dates will have an audition before the Faculty Council, the time to be assigned by the President's office. The audition must indicate achievement both in technique and repertoire equivalent to the graduation standard for the Bachelor's degree of this Conservatory and must give promise of substantial development beyond that standard.

HISTORICAL RESEARCH – MUSIC EDUCATION: Candidates will present their plans to the Faculty Council in an interview, the time to be assigned by the President's office. Not less than one week before this interview, candidates will file with the President a brief statement of their plans, typewritten and in triplicate.

MUSIC THEORY – COMPOSITION: Comprehensive examinations will be required of candidates entering the Conservatory from other schools or colleges.

OPERA DIRECTION: Candidates must offer as pre-requisites languages, advanced piano and advanced conducting. They must also show general aptitude for this type of study.

Curriculum

In addition to a major study which will carry a total of 16 credits, the candidate must take four other graduate courses of four credits each, three of which must be in musical subjects. Applied Music, if of approved grade, may be chosen by students majoring in other fields as one of these three courses. Each student will develop a plan of study in consultation with the chairman of the department in which he is majoring, and with the approval of the Faculty Council will choose such minor subjects as are best suited to his professional purposes.

All departments list courses, numbered 21 or over, which are offered especially for graduate credit. In addition the following advanced courses are approved for graduate credit provided they have not been included in the candidate's course leading to the Bachelor's degree:

Music Literature 11. *Contemporary Music.*
Music Literature 14. *Music Form.*
Theory 11. *Third Year Solfege.*
Theory 12. *Third Year Harmony.*
Humanities 12. *Literature of the Western World.*
Psychology 13. *Educational Psychology.*
Choir Training.
Opera 2.

Other courses of appropriate grade and nature may also be approved at the discretion of the Faculty Council.

Requirements for the Master's Degree

The Master of Music degree will be conferred by the Conservatory upon students who are recommended by the Faculty Council after completion of the requirements in one of the following majors. All courses must be completed with a grade not lower than B.

APPLIED MUSIC: (Piano, Organ, Voice, Violin, Viola, Violoncello and Flute): The student must fulfill requirements in repertoire considerably in advance of those prescribed for the Bachelor of Music degree. He must present a recital program [1] containing major works, both classical and modern, and he must perform a concerto or its equivalent with the Conservatory Orchestra.

16 credits

In addition to the major curriculum, not less than four full courses will be required, at least three of which must be in music subjects. *16 credits*

APPLIED MUSIC PEDAGOGY (Piano, Organ, Voice, Violin, Viola, Violoncello and Flute): Candidates who desire to major in Pedagogy must have shown superior aptitude in this field during the first year of study. Admission to the course will depend upon a Faculty Council audition at the end of the first year. Requirements will be the same as those for an applied music major, but during the final year special emphasis will be placed upon teaching observation and teaching materials. A recital will be required as described above under Applied Music. *16 credits*

In addition to the major curriculum, not less than four full courses will be required, at least three of which must be in music subjects. *16 credits*

APPLIED MUSIC (Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone and Harp): The student must fulfill instrumental requirements considerably in advance of those prescribed for the Bachelor of Music degree. In addition to presenting an approved recital program,[1] solo and ensemble, he must arrange a score of an approved work (classical or contemporary) for solo instrument and

[1] A typewritten copy of the program is to be submitted to the President for approval at least three weeks before the recital date.

chamber orchestra to be performed as one of the numbers at the required recital. *16 credits*

In addition to the major curriculum, not less than four other full courses will be required, at least three of which must be in music subjects. An advanced course in Instrumentation must be included. *16 credits*

COMPOSITION: The student must present, not later than May 1 of the academic year in which he is a candidate for the degree, any one of the following original works which shall have been composed subsequent to his admission to the graduate course:

A work for orchestra; or

A composition for chorus with orchestral accompaniment; or,

A work of chamber music for two or more instruments, or for chamber orchestra.

In quality and workmanship these compositions must show evidence of distinct talent for composition, and of mature technical training. The composition submitted shall require at least fifteen minutes for performance. *16 credits*

In addition to the major curriculum, not less than four other full courses will be required, of which at least three must be in music subjects. *16 credits*

HISTORICAL RESEARCH: The student must present an acceptable thesis on an approved subject. Work on the thesis will be undertaken in conjunction with a conference course under the Department Chairman. The completed manuscript must be presented to the Dean of Graduate Students by April 1 and the thesis in final form, typed and bound according to specifications, must be submitted to the Faculty Council not later than May 1 of the academic year in which the student is a candidate for graduation. A final conference with the Faculty Council will be required. *16 credits*

In addition to the major curriculum, not less than four other full courses will be required, of which at least three must be in music subjects. *16 credits*

MUSIC EDUCATION: The student will undertake a special project related to his own professional purpose. This project will be carried out in a Music Education Seminar or in private work with

the Department Chairman. A final conference with the Faculty Council will be required. *6 credits*

The remainder of the major curriculum will consist of Music Education 21 (Supervision) and Music Education 22 (Instrumental Music in the Schools). *10 credits*

In addition to the major curriculum, not less than four full courses will be required, of which two must be in Applied Music. *16 credits*

MUSIC THEORY: Private conference study of classical styles of composition will be required and the student must demonstrate his ability to handle a variety of materials in the basic forms used in the eighteenth and nineteenth centuries. *10 credits*

The student will also be required to take a course in the Pedagogy of Music Theory, including a discussion of methods of teaching solfege, harmony, counterpoint, form, and instrumentation as regards texts, plan of work, and classroom technique. Opportunities for observation of teaching methods will be provided. *6 credits*

In addition to work in the major field, the candidate will be required to continue his previous work in applied music, or to do further work with a supplementary instrument or with an ensemble group (8 credits) and to take 8 credits from among the following courses:

Theory 10	4	French 21	4
Theory 12	4	German 21	4
Theory 21	4	Italian 21	4
Music Literature 11	4	Humanities 22	4

16 credits

A comprehensive examination, written or oral, or both, covering a wide range of musicianship will be given toward the close of the final period of study.

Application for Admission

Application for admission should be submitted to the President, together with an official transcript of the candidate's college record, not later than August 1. Application forms will be provided by the Conservatory upon request.

ARTIST'S DIPLOMA

The Artist's Diploma course is open only to graduate students of exceptional ability in Piano, Organ, Voice, Violin, Violoncello, or Flute who possess the artistic and personal qualifications for a successful career.

Candidates must have the Bachelor of Music degree or its equivalent and must demonstrate their musical achievement before the Faculty Council. After being admitted as candidates they must pursue their major study intensively for two years as well as any related musical studies which the Faculty Council may require. They must give a complete public recital at the Conservatory in each academic year together with such other public appearances as may be approved.

The Jordan Hall recital during the second semester of the final year will be considered the final audition, and the diploma will be authorized by the Faculty Council on the basis of this recital.

CURRICULA LEADING TO THE DEGREE OF BACHELOR OF MUSIC

The term "Supplementary" is used below to mean one-half hour of private instruction per week.

PIANO

Freshman Year

Piano 7	8
Theory 1	4
Theory 2	6
Humanities 2	6
French or German	6

Junior Year

Piano 9	12
Piano 15	2
Theory 5	4
Theory 11*b*	4
Music Literature 4	4
Music Literature 14	4
Ensemble 1	2
Elective	2

Sophomore Year

Piano 8	8
Piano Sight Playing	2
Theory 3*a*	4
Theory 4	6
Humanities 3	6
Music Literature 3	4

Senior Year

Piano 10	12
Piano 16	2
Piano 17	4
Theory 13	4
Music Literature 11	4
Ensemble 2 and Ensemble 3	2
Humanities 12	6

ORGAN

Freshman Year

Organ 1	8
Theory 1	4
Theory 2	6
Humanities 2	6
French or German	6

Junior Year

Organ 3	12
Theory 11*b*	4
Theory 13	4
Music Literature 4	4
Music Literature 14	4
Conducting 1*a*	2
Chorus	2
Elective	2

Sophomore Year

Organ 2	8
Theory 3*a*	4
Theory 4	6
Theory 5	4
Music Literature 3	4
Music Literature 13	4

Senior Year

Organ 4	12
Choir Training	4
Music Literature 11	4
Humanities 3	6
Humanities 12	6
Chorus	2

CHURCH MUSIC

Freshman Year

Organ 1 or Voice 1	8
Piano 3* (Supplementary)[1]	2
Theory 1	4
Theory 2	6
Humanities 2	6
Language	6

Junior Year

Organ 3 or Voice 3	12
Theory 11*a* or 11*b*	4
Theory 5	4
Music Literature 4	4
Music Literature 14	4
Conducting 2	2
Chorus	2
Elective	2

Sophomore Year

Organ 2 or Voice 2	8
Piano 4* (Supplementary)[1]	2
Theory 3*a*	4
Theory 4	6
Music Literature 3	4
Music Literature 13	4
Conducting 1*a*	2
Chorus	2

Senior Year

Organ 4 or Voice 4	12
Music Literature 11	4
Humanities 3	6
Humanities 4	3
Psychology 5	3
Choir Training	4
Chorus	2

VOICE

Freshman Year

Voice 1	8
Piano 3* (Supplementary)	2
Theory 1	4
Theory 2	6
Humanities 2	6
Italian	6

Junior Year

Voice 3	12
Voice 11	4
Opera 1	4
Theory 5	4
French	6
French Diction	2
Chorus	2

Sophomore Year

Voice 2	8
Piano 4* (Supplementary)	2
Theory 3*a*	4
Theory 4	6
Music Literature 3	4
German	6
Chorus	2

Senior Year

Voice 4	12
Voice 12	4
Music Literature 4	4
Theory 11*a*	4
Opera 2	6
Drama 2 and Choral Conducting 1*b*	2
Diction	2

* See Appendix [1] Voice majors only

Violin, Viola, Violoncello with concentration in Orchestral Training

Freshman Year

Major Instrument 7	8
Piano 3* (Supplementary)	2
Theory 1	4
Theory 2	6
Humanities 2	6
Orchestral Drill	4
Orchestra	2

Junior Year

Major Instrument 9	12
Theory 5	4
Theory 11*c*	4
Ensemble 1	2
Chamber Music 3	2
Music Literature 4	4
Orchestral Drill	4
Orchestra	2

Sophomore Year

Major Instrument 8	8
Piano 4* (Supplementary)	2
Theory 3*c*	4
Theory 4	6
Music Literature 3	4
Conducting 1*a*	2
Orchestral Drill	4
Orchestra	2

Senior Year

Major Instrument 10	12
Music Literature 11	4
Chamber Music 11	2
Humanities 3	6
Humanities 12	6
Orchestral Drill	2
Orchestra	2

Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Harp, Contrabass—with concentration in Orchestral Training

Freshman Year

Major Instrument 5	8
Piano 3* (Supplementary)	2
Theory 1	4
Theory 2	6
Humanities 2	6
Orchestral Drill	4
Orchestra	2

Junior Year

Major Instrument 7	12
Theory 5	4
Theory 11*c*	4
Music Literature 4	4
Conducting 3	2
Ensemble or Chamber Music	2
Orchestral Drill	4
Orchestra	2

Sophomore Year

Major Instrument 6	8
Piano 4* (Supplementary)	2
Theory 3*c*	4
Theory 4	6
Music Literature 3	4
Conducting 1*a*	2
Orchestral Drill	4
Orchestra	2

Senior Year

Major Instrument 8	12
Music Literature 11	4
Humanities 3	6
Humanities 12	6
Orchestral Drill	4
Orchestra	2

* See Appendix

PERCUSSION—with concentration in Orchestral Training

Freshman Year

Percussion 5	8
Piano 6* (Supplementary)	2
Theory 1	4
Theory 2	6
Humanities 2	6
Orchestral Drill	4
Orchestra	2

Junior Year

Percussion 7	12
Theory 11*c*	4
Theory 5	4
Conducting 3	2
Music Literature 4	4
Ensemble or Chamber Music	2
Orchestral Drill	4
Orchestra	2

Sophomore Year

Percussion 6	8
Piano 7* (Supplementary)	2
Theory 3*c*	4
Theory 4	6
Music Literature 3	4
Conducting 1*a*	2
Orchestral Drill	4
Orchestra	2

Senior Year

Percussion 8	12
Music Literature 11	4
Humanities 3	6
Humanities 12	6
Orchestral Drill	4
Orchestra	2

THEORY

Freshman Year

Piano 5*	4
Supplementary Instrument	4
Theory 1	4
Theory 2	6
Humanities 2	6
Language	6

Junior Year

Composition 2	6
Applied Music	6
Theory 5	4
Theory 11*b*	4
Theory 12	4
Music Literature 4	4
Music Literature 14	4
Conducting 2	2

Sophomore Year

Composition 1	8
Piano 6* (Supplementary)	2
Theory 3*a*	4
Theory 4	6
Music Literature 3	4
Humanities 3	6
Conducting 1*a*	2

Senior Year

Composition 3	6
Applied Music	6
Music Literature 11	4
Theory 13	4
Theory 14	4
Humanities 12	6
Conducting 3	2
Elective	2

* See Appendix

COMPOSITION

Freshman Year

Piano 5*	4
Supplementary Instrument	4
Theory 1	4
Theory 2	6
Humanities 2	6
Language	6

Junior Year

Composition 12	12
Theory 5	4
Theory 11*b*	4
Theory 12	4
Music Literature 4	4
Music Literature 14	4
Conducting 2	2

Sophomore Year

Composition 11	8
Piano 6* (Supplementary)	2
Theory 3*a*	4
Theory 4	6
Music Literature 3	4
Humanities 3	6
Conducting 1*a*	2

Senior Year

Composition 13	12
Theory 13	4
Theory 14	4
Music Literature 11	4
Humanities 12	6
Conducting 3	2
Elective	2

MUSIC EDUCATION

Freshman Year

Applied Music	4
Piano (Supplementary)[1]	2
Theory 1	4
Theory 2	6
Humanities 2	6
Humanities 3	6
Humanities 4	3
Humanities 5	3
Music Education 1*a*	2
Music Education 1*b*	2
Choral Practice	2

Sophomore Year

Applied Music	4
Piano (Supplementary)[1]	2
Theory 3*b*	4
Theory 4	6
Music Literature 2	4
General Science	3
Psychology 3	3
Psychology 13	3
Music Education 1*c*	2
Music Education 1*d*	2
Choral Practice	2

* See Appendix

[1] When Applied Music is piano or organ, a supplementary orchestral instrument is required.

Junior Year

Applied Music	4
Voice (Supplementary)[1]	2
Music Education 2	4
Music Education 3	4
Music Education 4	4
Theory 6	4
Sociology 1	3
Sociology 2	3
Physiology	3
Conducting 2 and Choral Practice	4

Senior Year

Applied Music	4
Music Education 5	2
Music Education 6	6
Music Education 11	6
Humanities 12	6
Drama 1	2
Conducting 3	4
Choral Practice	2

MUSIC THERAPY

Freshman Year

Piano	4
Voice (Supplementary)	2
Theory 1	4
Theory 2	6
Music Education 1*a*	2
Music Education 1*b*	2
Humanities 2	6
Humanities 5	3
Psychology 1	3
Psychology 2	3
Choral Practice	2

Sophomore Year

Piano	4
Voice (Supplementary)	2
Theory 3*b*	4
Theory 4	6
Music Education 1*c*	2
Music Education 1*d*	2
Humanities 4	3
Music Literature 2	4
General Science	3
Psychology 3	3
Psychology 5	3
Choral Practice	2

Junior Year

Piano	4
Supplementary Instrument	2
Theory 6	4
Music Education 2	4
Music Education 4	4
Sociology 1	3
Sociology 2	3
Music Therapy 11	6
Music Therapy 13	2
Physiology 1	3

Senior Year

Piano	4
Physical Education	2
Fundamentals of Speech	2
Humanities 12	6
Psychology 11	4
Sociology 11	2
Music Therapy 12	6
Music Therapy 14	6

[1] When Applied Music is voice, a supplementary instrument is required.

DESCRIPTION OF COURSES

I. APPLIED MUSIC

Note: *The Appendix contains a complete outline of grades of accomplishment in applied music presumed to have been attained by the entering degree student majoring in an instrument.*

PIANO

PIANO 7–8. Private instruction in technique and repertoire. *Each, 8 credits*

PIANO 9–10. Private instruction in technique and repertoire. *Each, 12 credits*

PIANO SIGHT PLAYING. See page 36.

PIANO 15. PIANO LITERATURE. A survey of piano literature, primarily for undergraduates. Problems of interpretation are discussed as they are related to a wide variety of styles, and many illustrations are given at the piano. *2 credits*

PIANO 16. PIANO METHODS. The organization of piano instruction: principles, steps and materials. The course is designed to provide the student with a sound basis for the formulation of teaching methods. It covers the history of the subject, analyzes the chief contributions of the past to piano methods, and lists the source materials for present-day procedures. *2 credits*

PIANO 17. PIANO PERFORMANCE CLASS. A class offering the advanced piano student the experience of observing and performing prepared repertoire under skilled guidance. *4 credits*

PIANO 18. PIANO ACCOMPANIMENT. A practical training for advanced piano students in the art of accompanying vocal music (songs, operas, and oratorios). Students will prepare classical and modern repertoire in cooperation with voice students, with consideration given to all other related problems. *4 credits*

ORGAN

ORGAN 1–2. Private instruction in technique and repertoire. *Each, 8 credits*

ORGAN 3–4. Private instruction in technique and repertoire. *Each, 12 credits*

ORGAN 21. CARILLON-PLAYING. Instruction and practice on a standard carillon keyboard. *2 credits*

HARP

HARP 5–6. Private instruction in technique and repertoire.
Each, 8 credits

HARP 7–8. Private instruction in technique and repertoire.
Each, 12 credits

ORCHESTRAL INSTRUMENTS

Students who major in one of the orchestral instruments will pursue their major study through private instruction in the appropriate courses as named and numbered below.

STRINGS

VIOLIN 7–8, VIOLA 7–8, VIOLONCELLO 7–8, CONTRABASS 5–6.
Each, 8 credits

VIOLIN 9–10, VIOLA 9–10, VIOLONCELLO 9–10, CONTRABASS 7–8.
Each, 12 credits

WOODWINDS

FLUTE 5–6, OBOE 5–6, CLARINET 5–6, BASSOON 5–6.
Each, 8 credits

FLUTE 7–8, OBOE 7–8, CLARINET 7–8, BASSOON 7–8.
Each, 12 credits

BRASS

HORN 5–6, TRUMPET 5–6, TROMBONE 5–6. *Each, 8 credits*

HORN 7–8, TRUMPET 7–8, TROMBONE 7–8. *Each, 12 credits*

PERCUSSION

PERCUSSION 5–6. *Each, 8 credits*

PERCUSSION 7–8. *Each, 12 credits*

VOICE

The applicant must show sufficient promise of both vocal and musical development to insure meeting all requirements for graduation in the specified four-year course. The course is designed to give the student a thorough understanding of the voice and its management, a mastery of breathing and breath-control through the correct method of vocalization, as well as an appreciation of representative vocal styles, and the ability to perform in a musicianly manner an extensive repertoire of Italian, French, English and German vocal music, both sacred and secular.

VOICE 1. The vocal instrument with attention to correct breathing (breath-control and coordinated management of the diaphragm and resonance chambers). The student must give satisfactory evidence of the ability to apply to beautiful tone quality the principles of correct vocalization through technical exercises, studies, and songs from the early classics. Suitable English songs and French bergerettes may be employed as the teacher sees fit. *8 credits*

VOICE 2. More advanced vocal technique such as messa di voce, mezzo, voce, agility, and ornamentation such as trill, acciaccatura, appoggiatura, etc. Among others such works as vocalises by Panofka 81, Lütgen, Concone 15 or the like may be used to this end. Selections from the compositions of Bach, Gluck, Mozart, Haydn, Rossini and Handel may be used to bring into play this advanced technique. The candidate must prepare a repertoire of songs from the Italian, French, German and English song literature.

8 credits

VOICE 3. An increase in the foregoing repertoire; the addition of works of greater technical and musical requirements; the preparation of selections from two or more oratorios of Handel, Bach, Haydn or Mendelssohn; also such arias and ensemble selections from the operas of Italian, French or German composers as may seem suitable. *12 credits*

VOICE 4. Vocal method and improvement. Advanced repertoire study in the field of the art song in German, Italian, French and English — and if the student has aptitude for the operatic repertoire, the preparation of at least one complete operatic role.

12 credits

VOICE 11 and 12. *Repertoire and Coaching.* A course designed to train and prepare voice students to sing opera roles, lieder and the general song literature. Classes will consist of not more than eight students, each of whom will receive individual coaching as well as the valuable experience of observing the work of others in the class. *4 credits*

II. OPERA DEPARTMENT

The aim of the Opera Department is two-fold: to train singers for the operatic stage, and to prepare students for future operatic leadership through practical instruction in coaching, conducting, stage direction, repertoire, and all other phases of operatic production.

OPERA 1. *Preparatory Opera Class.* The study of repertoire with

emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors. *4 credits*

OPERA 2. *Advanced Opera Class.* A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. Recitals of scenes from operas will be given at regular intervals. Members of the class will participate in occasional public performances of complete operas. *6 credits*

OPERA 10. *The History of Operatic Traditions.* Mr. Goldovsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera Department will be required to attend this course, for which they will pay no additional fee. The course will also be offered to the general public, at the Special Student fee. *No credit*

OPERA 21. *Coaching and Conducting.* A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization. *8 credits*

OPERA 22. *Stage Direction.* A practical study of *mise-en-scène,* combined with work in scenic construction, lighting, costuming and make-up. *4 credits*

Members of the Opera 21 and Opera 22 classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera Department.

III. ENSEMBLE MUSIC

A. PERFORMANCE

CHAMBER MUSIC 1. *Brass Ensemble.* The performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. In the course of two years, the group covers a large selection of the literature for orchestra, both classic and modern. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation. *2 credits*

CHAMBER MUSIC 2. *Woodwind Ensemble.* Rehearsal and performance of trios, quartets and quintets in class, with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. *2 credits*

CHAMBER MUSIC 3. *String Quartet.* The study of a large representation of the literature for string quartet, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel, and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc., are also studied. The problems of intonation in ensemble and the techniques of bowing and of effective fingering are discussed in connection with the actual literature. *2 credits*

CHAMBER MUSIC 11. *String Quartet.* A continuation of Chamber Music 3. *2 credits*

CHORUS. The rehearsals of the New England Conservatory Chorus give detailed attention to the fundamental principles of the choral art and discipline, including accuracy of reading, clarity of diction, sensitivity to the ensemble, and elasticity of expression.

In a number of concerts throughout the year, the Chorus with soloists chosen from the Conservatory, performs some of the great church music, secular choruses and part songs extending from medieval to modern times. *2 credits*

OPERA. See pages 33 and 34.

ORCHESTRA. The New England Conservatory Orchestra gives an average of six to eight concerts each year, in which members of the Faculty and advanced students of piano, violin, voice, and organ, appear as soloists. The programs prepared for concert performance include a large number of overtures, symphonies, and concertos, both classical and modern. *2 credits*

B. PRACTICE AND DRILL

CHOIR ENSEMBLE. The study and singing of complete services for various types of churches. Latin masses, offices and benedictions. Anglican choral services. Motets and anthems for Protestant church worship. *2 credits*

CHORAL PRACTICE. A course in choral technique and interpretation and an exploration of choral literature of various periods and styles. Principles of choral training and conducting are exemplified. Students of Choral Conducting are given an opportunity for practical experience. The repertoire is varied from year to year so that the course covers a considerable area during a given student's attendance. *2 credits*

Choir Training. Choir organization and training under differing conditions in both liturgical and non-liturgical churches. Choir-room technique. Choral conducting and methods of rehearsing. Choir repertoire and program building. *4 credits*

Ensemble 1. The study of the classic and the modern repertoire of chamber music for piano and stringed or woodwind instruments, including sonatas, trios, quartets, and works for larger combinations. Each class comprises six piano students, in addition to students of stringed and woodwind instruments. *2 credits*

Ensemble 2. A continuation of Ensemble 1.

One semester, 1 credit

Ensemble 3. *Ensemble for Two Pianos.* Study of the literature for two pianos from the 18th century to the present by playing and discussion. The principles of dynamics, tempo and balance.

One semester, 1 credit

Ensemble 21. A course available to graduate or advanced students in piano and stringed instruments for the study and performance of examples chosen from the important chamber music literature. Sonatas, trios, quartets, and quintets representing various periods and styles will be included in the course. *4 credits*

Orchestral Class. Fundamentals of orchestral training; accuracy, precision, ensemble; tuning, intonation, tone control; study of representative orchestral works of various periods so far as the instrumentation of the class permits; experience in playing under various conductors; accompaniment of student soloists; reading of student compositions. Students of Orchestral Conducting are given an opportunity for practical experience. *2 credits*

Orchestral Drill. All students with concentration in Orchestral Playing will receive intensive section drill in advanced orchestral literature, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and to be able to solve them. The works studied in this drill will receive concerted rehearsal in the Orchestra. *4 credits*

Piano Sight-Playing. A course designed to teach a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. Students are taken through a considerable repertoire of music for piano alone and for two pianos, and are given numerous guides to the technique of sight-playing.

2 credits

C. CONDUCTING

CONDUCTING 1*a*. *Basic Conducting.* Fundamentals of the technique of conducting both with and without the baton. Elementary score reading. *2 credits*

CONDUCTING 1*b*. *Choral Conducting.* (For voice majors). A course in the fundamentals of choral conducting which acquaints the student with the best technique, rehearsal procedure, and programming, as well as with basic problems of organization of school and community choruses and church choirs. *One semester, 1 credit*

CONDUCTING 2. *Choral Conducting.* Extension of conducting technique and study of specialized aspects applicable to handling the chorus; score study, including reading from open score with all clefs, conductor's analysis and problems of mastery; development of repertoire, various styles; procedures for developing excellence in choral technique and interpretation; problems of rehearsal and performance. Regular attendance at Choral Practice is required of all students in the course. Well-prepared students are given opportunity to accompany and conduct. *2 credits*

CONDUCTING 3. *Orchestral Conducting.* The technique of orchestral conducting in all its aspects, with particular emphasis on problems connected with the organization and training of the amateur orchestra in general and the school orchestra in particular. Score reading and preparation; program and rehearsal planning; interpretation; repertoire. Each student will obtain practical experience through conducting and observing at the rehearsals of Orchestra Class. *2 credits*

Music Education majors, 4 credits

CONDUCTING 21. *Advanced Choral Conducting.* A specialized study of choral conducting with particular emphasis on advanced beat technique, rehearsal problems and technique, virtuoso choral repertoire, both sacred and secular, for radio chorus, madrigal group, advanced college and community choruses. Students in this course will have the opportunity of conducting practice in Theory 11*a* as well as the chorus. Participation in choral practice is required. *4 credits*

CONDUCTING 22. *Advanced Orchestral Conducting.* Private instruction in orchestral repertoire, rehearsal technique, advanced conducting techniques, score reading and use of all clefs. Open to specially qualified students. *4 credits*

IV. HISTORY AND LITERATURE OF MUSIC

MUSIC LITERATURE 1. *Introduction to Music Literature.* An introduction to symphonic, choral and chamber music through the medium of fine recordings. Complete performances of representative works from the Renaissance through Impressionism. Analysis of form, techniques, instruments, and historical and cultural backgrounds. Outside reading required. *6 credits*

MUSIC LITERATURE 2. *Music History.* (Music Education and Music Therapy Majors). A general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required. *4 credits*

MUSIC LITERATURE 3. *Gothic, Renaissance and Baroque Music.* The period from the beginnings of polyphony (c. A.D. 850) to the death of Bach and the end of the baroque era; historical data for each important epoch or composer. Examples are played, analyzed and discussed in detail. *4 credits*

MUSIC LITERATURE 4. *Classic and Romantic Music.* Application of the method of Music Literature 3 to the classic and romantic eras. *4 credits*

MUSIC LITERATURE 11. *Contemporary Music.* A study of recent tendencies in music and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic and structural features of twentieth century European and American music. *4 credits*

MUSIC LITERATURE 12. *Choral and Operatic Literature.* Choral works from Palestrina to Berlioz and operas from Monteverdi to Debussy will be sung and played in the original languages and from full score by a small class of advanced students. Proper attention will be given to analysis but greater emphasis will be placed upon participation in the sound and spirit of as many great works as can be studied adequately. *4 credits*

MUSIC LITERATURE 13. *Liturgical Music.* A brief study of the liturgy of the western church. The Gregorian chant, its modes, notation, rhythm and rendition; polyphonic settings of liturgical texts; the pronunciation of church Latin; the plainsong of the Anglican liturgy; psalmody; liturgical hymns; liturgical trends in Protestant worship-music. *4 credits*

Music Literature 14. *Music Form.* An advanced course in the structure of both chamber music and orchestral compositions in the larger forms. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems.

4 credits

Music Literature 21. *Renaissance and Baroque Seminar.* A seminar on the music of the renaissance and baroque periods. Examples are studied and when practicable performed by members of the class. *4 credits*

Music Literature 22. *Music Criticism.* While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into the aesthetics of music. The first few lectures are devoted to a discussion of the problems of criticism. Later the students are required to submit for class discussion reviews of current concerts and papers on general musical topics. *4 credits*

V. THEORY AND COMPOSITION

Fundamentals of Music. A preliminary course designed to acquaint beginning students with the elements of music. Particular emphasis is placed upon vocal and keyboard demonstrations of all materials.

This course is required of incoming students who fail to pass an examination in the fundamentals of music. *6 credits*

Theory 1. *First year Solfege.* The singing and auralization of rhythmic, intervallic, melodic, and simple chordal and contrapuntal materials and their notation on the staff, using treble and bass clefs. Special emphasis is placed on intonation and the position of these materials in the major and minor tonalities. Melodic modulation to closely related keys in both sight-singing and dictation. *4 credits*

Theory 2. *First year Harmony.* A study of the materials of diatonic harmony and simple modulation, with emphasis on both keyboard work and the analysis of a wide range of selections from standard literature. The materials include not only all diatonic triads and seventh chords, but also some of the simpler chromatic chords.

6 credits

Theory 3*a*. *Second year Solfege.* A continuation of Theory 1. More advanced material and the use of additional clefs. Remote

modulation. The auralization of chords of the seventh and their inversions. Advanced harmonic, melodic, and contrapuntal dictation. *4 credits*

THEORY 3*b*. *Second year Solfege and Basic Conducting.* (For Music Education and Music Therapy majors). A continuation of Theory 1. Increasing difficulty of materials with emphasis on the use of the "movable do" system. Fundamentals of the technique of conducting and elementary score reading. *4 credits*

THEORY 3*c*. *Second year Solfege for Orchestral Majors.* A continuation of Theory 1 with direct application to the major instrument. *4 credits*

THEORY 4. *Second year Harmony.* An extension of the technique of Theory 2, with the addition of all the more important chromatic devices employed by the nineteenth-century romantic composers, some of whose works are analyzed in detail. *6 credits*

THEORY 5. *First year Counterpoint.* (Prerequisite: Theory 2). The first semester's work is largely concerned with "harmonic counterpoint," that is, the evolution of melodic lines from a preconceived harmonic pattern. There is an extensive study of the Bach figured chorale, followed by the more elaborate treatment in the organ chorale preludes. In the second semester the work is extended to cover the style of the Viennese classical masters, with writing for string trio and quartet as well as other small instrumental combinations. *4 credits*

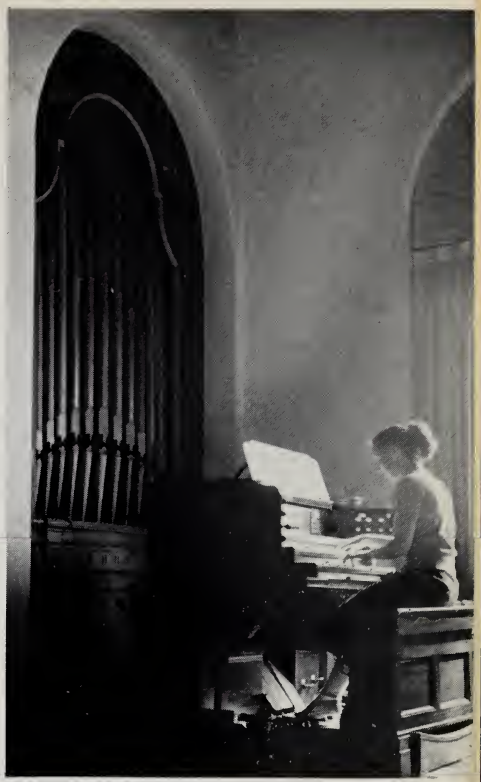
THEORY 6. *Instrumentation.* A study of the important instrumental groupings found in contemporary music practice, such as the school orchestra, band, and symphony orchestra. The function and characteristics of each type of instrument within these groups will be considered, as well as the role which each group plays in the current American scene. Problems of range, transposition, timbre and tonal balance will be discussed in each case and various types of scoring attempted. As often as possible, experienced players will demonstrate each instrument. *4 credits*

THEORY 11*a*. *Third year Solfege for Voice Majors.* A continuation of Theory 3 in which the results of the student's work during the first and second years are applied directly to the major field. The material includes motets, madrigals and other choral music. *4 credits*

THEORY 11*b*. *Third year Solfege for Piano, Organ, Theory and*

Small ensembles rehearse with Instructors

Eighty practice and teaching studios flank the Conservatory's 5000 feet of corridors



Coaching a piano team

A section of the Music Education Band

Composition Majors. Elementary keyboard improvisation in the smaller forms. *4 credits*

THEORY 11c. *Third year Solfege for Orchestral Majors.* Instrumental playing of solfege exercises. Training in rhythm, pitch, dynamics and flexibility. Transposition when required on some instruments, such as French Horn and Trumpet. *4 credits*

THEORY 12. *Third year Harmony.* A study of contemporary harmonic idioms; analysis of the work of outstanding twentieth-century composers; harmonic paraphrases constructed by the student to illustrate some of the procedures. *4 credits*

THEORY 13. *Second year Counterpoint.* First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint and the writing of two and three-part inventions.

Second semester: Fugue writing: subject, answer and countersubject; construction of episodes; stretto. The plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices. *4 credits*

THEORY 14. *Advanced Instrumentation.* A study of styles in instrumentation from Haydn to the present day. Various projects are assigned, including the orchestration of keyboard music or of original material composed by the student. *4 credits*

THEORY 21. *Third year Counterpoint.* An inquiry into the fundamental nature of counterpoint, both apart from and along with its manifestations in various periods; and a study of the styles of the 16th, 18th, and 20th centuries. *4 credits*

THEORY 22. *Pedagogy of Music Theory.* A survey of the materials and methods of teaching solfege, harmony, counterpoint and form. A discussion of classroom techniques, reports on the more important texts, and, for Theory majors, observation of teaching procedures. *4 credits; Theory majors, 6 credits*

COMPOSITION 1. Private instruction for Theory majors. *8 credits*

COMPOSITION 2; COMPOSITION 3. Private instruction for Theory majors. *Each, 6 credits*

COMPOSITION 11. Private instruction for composition majors. *8 credits*

COMPOSITION 12; COMPOSITION 13. Private instruction for composition majors. *Each, 12 credits*

Composition 21. A class intended primarily for graduate students, not composition or theory majors, who wish to do practical work in composition. *4 credits*

VI. MUSIC EDUCATION

Music Education 1*a*. *String Class.* Problems of organizing and teaching violin, viola, violoncello and contrabass classes; mixed string classes; mixed instrument classes including the stringed choir. Fundamental instruction in each of the stringed instruments and in class teaching procedures. *2 credits*

Music Education 1*b*. *Percussion Class.* Problems of organizing and teaching snare drum, tympani, bass drum, cymbals, triangle, tambourine, castanets, glockenspiel, xylophone, marimba, and vibraphone. Fundamental instruction in each instrument and in class teaching procedures. *2 credits*

Music Education 1*c*. *Woodwind Class.* Problems of organizing and teaching flute, oboe, clarinet, bassoon, saxophone, mixed woodwind instrument classes and mixed instrument classes including woodwind choir. Fundamental instruction in each of the single and double reed instruments and in class teaching procedures. *2 credits*

Music Education 1*d*. *Brass Class.* Problems of organizing and teaching trumpet (cornet), trombone, horn, baritone, tuba, mixed brass instrument classes and mixed classes including brass choir. Fundamental instruction in each of the brass instruments and in class teaching procedures. *2 credits*

Music Education 2. *Materials in Music Education and Solfege.* An introductory course in the fundamentals of Music Education. It aims to familiarize the student with a great deal of the best music for children and youth, from kindergarten through high school, mainly for singing but also for listening, rhythmic movement and ensemble playing. The course is designed to add to the student's practical knowledge and musicianship in music reading, accompanying, phrasing and harmonization. *4 credits*

Music Education 3. *Music in Elementary Education.* The place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education

of children; vocal and instrumental problems; demonstration teaching; planning. *4 credits*

MUSIC EDUCATION 4. *Music in Secondary Education.* The function of music in the general education of youth; a detailed consideration of the musical activities, courses and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule and budget; procedure and materials; the technique and personal qualities of the good teacher and supervisor. *4 credits*

MUSIC EDUCATION 5. *Instrumental School Music.* The technical, administrative and teaching problems of planning and executing a program from earliest grade school levels to community levels. Typical of the problems to be considered are development of objectives and aims for all levels; analysis of standardized prognostic and achievement music tests; practices and possibilities in the organization of pre-instrumental groups, homogeneous and heterogeneous instrument classes, bands, orchestras and small ensemble groups; analysis of materials of instruction; and the evaluation program. *2 credits*

MUSIC EDUCATION 6. *Practice Teaching.* Application of the materials of Music Education 3 and 4. Students are assigned to school systems in the Greater Boston area where they serve apprenticeships to regular teachers under the supervision of the local Director of Music and a critic teacher from the Conservatory. Attendance at a weekly seminar is required. At least two different teaching assignments are arranged each year to give variety of experience to each student-teacher. A minimum of 150 clock hours of teaching is required. *6 credits*

MUSIC EDUCATION 11. *Philosophy of Education.* Implications of the psychology of learning for teaching. Relation of the school and society. History of educational thought. The concept of developmental teaching. Criteria for the evaluation of the teaching process. Practical problems of preparation and classroom management. Study of curriculum administration, and over-all philosophy of teaching aimed at a better way of education. *6 credits*

MUSIC EDUCATION 21. *Supervision.* Program development, materials, vocal problems, guidance and measurements. *5 credits*

MUSIC EDUCATION 22. *Instrumental Music in the Schools.* Materials, guidance, measurements, administration and program development. *5 credits*

VII. MUSIC THERAPY

Admission to the courses in Music Therapy is only by consent of the chairman of the department.

Music Therapy 11. *Basic factors in Music Therapy.* An introduction to the scientific use of functional music in therapy. The student is prepared to recognize, describe, and classify the events and relations between events that occur in the musical behavior patterns of patients. The significance of these events in terms of prediction and treatment. The conceptual schemata of different approaches to music therapy in the United States and abroad. The musical operations and procedures employable for the therapeutic advantage of orthopedic, medical, and psychiatric patients. The problems of group dynamics, communication, perception, and musical growth. Two 1½ hour seminars weekly. *6 credits*

Music Therapy 12. *Seminar in Methods and Materials of Music Therapy.* A continuation of Music Therapy 11. The organization and guidance of musical situations in which therapeutic relationships are emphasized. The control of developmental changes in musical behavior, techniques of music therapy, transfer of learning, adoption of role, development of situational valence, building of communication networks, command of "levers of change" in musical interaction. Organization of musical literature, supplies and equipment for music therapy procedures; drafting of planning sheet; implications for research; experimental planning and design. Two 1½ hour seminars weekly. *6 credits*

Music Therapy 13. *Hospital Orientation.* Introduction to hospital techniques and conduct; professional ethics; the treatment team; observation of music therapy operations with subsequent discussion; attendance at staff meetings, professional seminars, movies and lectures related to problems of therapy in general and music therapy in particular. Written reports and digests. Conducted at Boston State Hospital, Wednesdays, 9–1 o'clock.

Second semester, 2 credits

Music Therapy 14. *Clinical Training and Hospital Affiliation.* Opportunity for clinical experience with all classes of patients including children and adults, representing a wide range of pathological dysfunction. Experience in working with patients singly and in small groups under medical supervision. Employment of standard music therapy operations, application of principles and

techniques developed in seminars. Reports on staff meetings, discussion of observations and progress of individuals and groups worked with, and planning and executing of the music therapy program for a given institution. Conducted chiefly at Boston State Hospital. Fridays, 9–6 o'clock. *6 credits*

VIII. ACADEMIC STUDIES

HUMANITIES

HUMANITIES 1. *Introduction to the Study of Literary Forms.* Training in the orderly presentation of ideas, both spoken and written, and in the technique of reading and evaluating the chief literary forms. Required of students whose score in the placement tests indicates need of this preparation for Humanities 2. *6 credits*

HUMANITIES 2. *Studies in the Development of Western Thought.* Lectures and discussions based on literary works which reflect different attitudes toward man, his relation to the universe, and to his fellows. Ability to write honest, logical, mature discourse is assumed and will be required for the successful completion of this course as well as of other courses in the degree curriculum. Students whose performance in placement tests shows them unable to meet this requirement must register for English Laboratory (see page 48). *6 credits*

HUMANITIES 3. *Fine Arts.* Illustrated lectures on the most important periods of architecture, sculpture and painting. Frequent museum trips. *6 credits*

HUMANITIES 4. *European History.* A study of European History by periods: the cultural and political development of Greece; the Roman Empire and Rise of Christianity; economic, social and intellectual development of the Middle Ages and Renaissance; the Age of Reformation and Counter-Reformation; development of Modern Europe during the Seventeenth and Eighteenth Centuries; national and economic trends of the Nineteenth Century; a survey of political theories and institutions of each period.

First semester, 3 credits

HUMANITIES 5. *American History.* A study of relationships between European and American History during the periods of settlement and expansion; development of democratic thought and institutions, including the history and principles of the Constitution;

selected Supreme Court cases; social and cultural development, and adjustment to modern economic and political life.

Second semester, 3 credits

HUMANITIES 12. *Literature of the Western World.* The study of the epic, its origin, form, relation to national culture, and philosophical implications as revealed by Homer, Virgil, and Dante. The epic's modern counterpart in the novel, the writings of Cervantes, Tolstoi, Turgenev, Proust, Joyce, and Mann. The study of three important periods in the history of the drama: Greek tragedy, Shakespeare, and the modern play. *6 credits*

HUMANITIES 21. *Seminar in Contemporary Literature.* For graduate students only. *4 credits*

HUMANITIES 22. *History of Art.* Comparative studies in architecture, sculpture, and painting with a view to analyzing the creative process and developing artistic criteria. *4 credits*

LANGUAGES

FRENCH 1. Elementary grammar, reading, and conversation. Phonetics. *6 credits*

FRENCH 2. Advanced grammar and conversation. Reading of opera librettos. *6 credits*

FRENCH 21. Studies in French literature and civilization. *4 credits*

FRENCH DICTION. A study of the sounds of the language. Phonetic system applied to texts of songs. *2 credits*

GERMAN 1. Elementary grammar and translation. Emphasis on diction through reading texts of German Lieder. *6 credits*

GERMAN 2. Review of grammar. German literature with reading and interpretation of important works, especially in their relation to music. *6 credits*

GERMAN 21. Reading and interpretation of German literature, especially in its relation to music. *4 credits*

ITALIAN 1. Grammar and translation; diction and reading; practical phonetics. *6 credits*

ITALIAN 2. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. Discussion of the geography of Italy and the life and customs of the Italian people. *6 credits*

ITALIAN 21. Reading and interpretation of Italian texts, especially those with musical significance. *4 credits*

RUSSIAN DICTION AND INTERPRETATION. A study of the cultural and literary background of Russian vocal music. Russian songs and operas will be studied in the original language. Special emphasis will be placed upon diction and style. *4 credits*

SPANISH 1. Elementary diction, grammar and translation. *4 credits*

SCIENCE AND SOCIAL SCIENCE

GENERAL SCIENCE. An introductory study of the scientific spirit and the scientific method. Class demonstrations of scientific procedures. This course does not presuppose any mathematical background other than simple arithmetic. *Second semester, 3 credits*

PHYSIOLOGY 1. *The Physical Organism.* Functional aspects of the human body with emphasis upon the central nervous system. *3 credits*

PSYCHOLOGY 1. *Personal and Social Adjustment.* The factors that govern the interaction of the individual and his environment, with especial attention to normal living together in contemporary society. *First semester, 3 credits*

PSYCHOLOGY 2. *Perception and the Biosocial Personality.* The characteristic structure and growth of the individual in his meaningful relation to the subjective world. The differences between individuals in terms of their needs, their perception of values, and their development of behavior patterns. *Second semester, 3 credits*

PSYCHOLOGY 3. *General Psychology.* A study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth; psychological processes; psychological measurement. *First semester, 3 credits*

PSYCHOLOGY 5. *Psychology of Musical Behavior.* A study of the psychological basis of musical action. The course includes material which is supported by scientific studies of specific aspects of musical behavior in functional music situations which serve industrial, religious, recreational, and therapeutic objectives. *Second semester, 3 credits*

PSYCHOLOGY 11. *Clinical Psychology.* The place of standard measurements, such as projective techniques, in clinical psychol-

ogy and their bearing on the work of music therapists. Recognition of clinical syndromes. *4 credits*

PSYCHOLOGY 13. *Educational Psychology.* Study of the field and scope of psychology applied to education. Consideration of the particular problems of education for musical growth.
Second semester, 3 credits

SOCIOLOGY 1. *Introduction to Sociology.* A scientific study of society, group behavior, social systems of action, and the emergence of institutions from folkways, mores, convention, custom, and culture, with consideration of the place of music and fine arts in modern society. *First semester, 3 credits*

SOCIOLOGY 2. *Social Science and Group Dynamics.* The health of our democratic society as it depends upon the smooth functioning of its smaller groups. The practical application of principles of group dynamics to musical performance, music education, and music therapy. *Second semester, 3 credits*

SOCIOLOGY 11. *Social Problems.* A study of the primary social problems, e.g., delinquency, criminology, and the problems of society leading to individual maladjustment. *2 credits*

TECHNIQUES

DRAMA 1. *Dramatic Production.* A special course designed for music education majors but available to voice majors. Its purpose is to prepare students to handle the problems inherent in the production of operettas and pageants in the public schools. Attention will also be given to program building as it applies to all types of public performances. *2 credits*

DRAMA 2. *Elementary Acting Techniques.* A course in the technique of acting, designed to give confidence and platform familiarity to students who plan to concentrate on performance of music in public. Acting of scenes from plays, laboratory productions, and study of other important theater techniques, such as make-up, costumes, and lighting, will be included. *One semester, 1 credit*

ENGLISH LABORATORY. Required of those whose scores on the Cooperative Achievement Tests indicate the need for further study of the fundamentals of English composition. This course may, with the permission of the instructor, be taken concurrently with Humanities 2. *2 credits*

FUNDAMENTALS OF SPEECH. Study and practice of the principles of voice and diction as applied to spoken English. *2 credits*

DEPARTMENT OF POPULAR MUSIC

In keeping with its aim of providing the best possible instruction in every branch of music, the Conservatory offers through this department a complete three-year curriculum designed to prepare students by direct, systematic methods to meet the increasingly competitive demands of the profession of popular music.

The full facilities of the Conservatory are available for instruction in voice, in the various instruments (including trumpet, trombone, clarinet, saxophone, accordion, bass, piano and percussion) and in arranging. Upon satisfactory completion of the course requirements, the student is awarded the New England Conservatory Certificate in Popular Music and is prepared not only to perform but also to teach popular music.

VOICE

Students choosing the voice curriculum are given training and instruction in the various styles of singing involved in performance with a dance orchestra, in theatre, radio and television, and for recordings, as well as extensive training in stage appearance and performance techniques. Several scenes from musical plays are enacted each year. Considerable emphasis is laid on the extremely important ability to read at sight and to memorize quickly.

INSTRUMENTAL PERFORMANCE

In addition to private instruction in his instrument, the student has the benefit of public performance in a full-size dance band and of rehearsals in which he is thoroughly prepared in sight reading, intonation, attack, phrasing, improvisation and sense of musical style and balance.

Students are encouraged to develop appropriate instrumental doubles, and singers who are better than average instrumentalists have an opportunity to develop skill in a chosen instrument. Similarly, students who play a symphonic instrument may acquire valuable experience from occasional reading sessions with the Conservatory (symphonic) Orchestra or with the Orchestra Drill Class.

ARRANGING

The study of this most technical aspect of popular music has been facilitated by the creation at the Conservatory of a large library

of popular scores in the original manuscript. Included are works by such leaders as Hugo Winterhalter, Axel Stordahl, Morton Gould, Leroy Anderson, Russell Bennett and many others. In many cases, recordings of the works are available to enhance their value to the analyst.

The curriculum leading to the certificate in arranging is designed to acquaint the student with a wide variety of styles, encompassing the jazz "combo" as well as vocal accompaniment, Latin-American forms, popular concert music, and the musical theatre. Students have the opportunity to hear many of their own arrangements, both orchestral and vocal, presented at one of the several annual performances by the complete popular music department. Original compositions in the popular vein are also frequently included.

Note: *Candidates for the Certificate in Arranging who have sufficient background may omit the preliminary year.*

OUTLINES OF POPULAR MUSIC COURSES

INSTRUMENTAL

First Year

Major 1	8
Piano 3 (Supplementary)[1]	2
Theory 1	4
Humanities 2	6
Popular Music 1	2
Popular Music 2	2
Popular Music 10	4

Junior Year

Major 2	8
Piano 4 (Supplementary)[1]	2
Theory 2	6
Theory 3*a*	4
Popular Music 2	2
Popular Music 3	4
Popular Music 10	4

Senior Year

Major 3	8
Theory 4	6
Theory 11*b* or 11*c*	4
Conducting 1*a*	2
Popular Music 4	4
Popular Music 10	4

VOICE

First Year

Major 1	8
Piano 3 (Supplementary)	2
Theory 1	4
Humanities 2	6
Popular Music 1	2
Popular Music 2	2
Popular Music 5	4

Junior Year

Major 2	8
Piano 4 (Supplementary)[1]	2
Theory 2	6
Theory 3*a*	4
Popular Music 5	4
Popular Music 7	4
Popular Music 10[3]	2

Senior Year

Major 3	8
Italian 1	6
French Diction	2
Popular Music 3	4
Popular Music 4	4
Popular Music 10[3]	2

ARRANGING

Preliminary Year

Piano[2]	8
Theory 1	4
Theory 2	6
Popular Music 2	2
Popular Music 4	4
Popular Music 10	4

First Year

Major 1	8
Piano 5 (Supplementary)[1]	2
Theory 3*a*	4
Theory 4	6
Humanities 2	6
Popular Music 10	4

[1] Not required of piano majors or students passing satisfactory examination at end of first year.

[2] If satisfactory examination is passed, another instrument may be substituted.

[3] Voice majors attend orchestra rehearsal one period (2 hours a week) for 2 credits.

Junior Year		*Senior Year*	
Major 2	8	Major 3	8
Theory 5	4	Music Literature 11	4
Theory 12	4	Music Literature 14	4
Conducting 1*a*	2	Theory 11*b* or 13	4
Popular Music 3	4	Popular Music 6	2
Popular Music 10	4	Popular Music 10	4

DESCRIPTION OF POPULAR MUSIC COURSES

Popular Music 1. *Elementary Theory.* A supplement to the traditional study of solfege and harmony by correlating the academic approach with the various conditioning factors which occur in current commercial practice, including simple harmonic analysis, melody and obbligato writing, rhythmic formulas of frequent occurrence in popular music, structural analysis of popular songs, etc. *2 credits*

Popular Music 2. *Vocal Ensemble.* A choral group designed to acquaint the student with the fundamental principles of choral singing. Although traditional technique will be stressed, the material used will be drawn from contemporary radio and theatre literature. This group will also serve as an occasional laboratory for arranging majors. *2 credits*

Popular Music 3. *History and Styles of Popular Music.* The first semester will deal with famous and influential groups and personalities prominent in popular music from the turn of the century until the present, including performers, composers, and arrangers as well as orchestral groups. Illustrated by recordings.

The second semester will deal chiefly with the practical problems encountered by the young musician in the various fields of commercial music, such as dance-band playing, theatre work, radio staff work, recording, composing, publishing, television, etc. *4 credits*

Popular Music 4. *Elementary Arranging.* A systematic study of instrumentation leading to a practical understanding of the problems of the professional arranger. Varied types and styles of orchestration are taken up, and the student is given a working knowledge of the fundamentals of writing for the dance orchestra. *4 credits*

Popular Music 5. *Performance Class in Vocal Technique.* The related fields of standard operetta and musical comedy, with emphasis on the new American musical theatre as developed by Weill, Rodgers, Kern, and Gershwin. Informal public performances of

scenes and ensembles are given. A small orchestra is often used and microphone technique, style, appearance, and stage deportment are studied. *4 credits*

POPULAR MUSIC 6. *Choral Writing.* The technique of writing in present day styles for groups of varying sizes which are currently in vogue with dance bands, on radio programs and in musical comedy. *2 credits*

POPULAR MUSIC 7. *Advanced Vocal Ensemble.* Trio, quartet, and quintet singing in the close-harmony rhythmic style prevalent in radio and dance bands of today. Students other than voice majors may elect this course. Reading ability is a higher prerequisite than vocal development. *4 credits*

POPULAR MUSIC 10. *Orchestra.* For students interested in obtaining professionally supervised experience in dance-band playing, singing, and arranging. Precision and reading ability will be stressed, but ability at improvisation will be encouraged.

Although the usual dance-band instrumentation of saxophones, brass and rhythm serve as a basis, the frequent use of strings, woodwind doubles and French horn add to the scope of this group, making possible the performance of a large variety of styles of music drawn from the theatre and radio as well as the ballroom. *4 credits*

TUITION AND FEES

Normal tuition charges, on an annual basis exclusive of Applied Music and other private instruction, based on the outline of curricula found elsewhere in this catalogue for each of the degrees or courses of study available, are as follows:

SCHEDULE I.

The Degree of Bachelor of Music	$450.00
The Degree of Bachelor of Music in Education	500.00
The Degree of Bachelor of Music in Music Therapy	500.00
The Preliminary Course	450.00
The Popular Music Certificate	400.00
Graduate Students, per course credit in class	25.00
Special Students, per course credit in class	25.00
Summer School, per course credit in class	25.00

There is a charge of $25 per course credit for courses in excess of the recommended curriculum. Students taking less than the recommended curriculum will normally still be liable for the minimum course tuition listed above.

A special charge of $60 per semester for Opera I and $80 per semester for Opera II is made to other than regularly enrolled undergraduate students.

To assist the student in forming an estimate of costs which may be incurred, other than for meals and incidentals, the following tables are presented:

SCHEDULE II. ANNUAL FEES

Tuition Fee	As above
Registration Fee	$4.00
Student Activity Fee	15.00
Books, Music, Scores and Supplies. Average	50.00
Practice Room Fee (see schedule VI). Average	35.00
Applied Music, Major Instrument (see schedule V)	$275. to 480.00
(For Education and Therapy majors, $147.50 to 215.00)	
Applied Music, Supplementary Instrument (see schedule V)	$85. to 147.50

SCHEDULE III. OTHER FEES

Special Examination (for Advanced Standing, Make-up, etc.)	$4.00
Registration for Summer School	4.00
Phonograph Recordings (10 inch)	4.00
Council Fee for Women living in Conservatory House	2.00
Extra copies of Transcript of Student Record. Each	1.50
Extra Courses, per course credit	25.00
Instrument Rental Fee (see schedule VI). Average	$40. to 50.00
Graduation Fee (all courses)	15.00
Thesis, if required, typed and bound, not to exceed	100.00

SCHEDULE IV. ROOM FEES

Women's Student Residence, double room	$315.00
Women's Student Residence, single room	380.00
Men's rooms in listed rooming houses, double	$240. to 360.00
Men's rooms in listed rooming houses, single	220. to 480.00

SCHEDULE V. PRIVATE INSTRUCTION (one hour per week)

	PER SEMESTER		
	Division I	*Division II*	*Division III*
Piano	$85.00	$147.50	$215.00
Voice	85.00	147.50	215.00
Violin	85.00	147.50	215.00
Viola	85.00	147.50	215.00
Violoncello	85.00	147.50	215.00
Organ	85.00	147.50	215.00
Flute	85.00	147.50	215.00
Harp	85.00	147.50	215.00
Orchestral Instruments	85.00	147.50	215.00
Arranging	85.00	137.50	165.00
Popular Music	110.00	137.50	165.00
Solfege	97.50	147.50	147.50
Counterpoint and Harmony	147.50	147.50	192.50
Composition		147.50	192.50
Conducting	147.50	147.50	192.50
Instrumentation	147.50	147.50	192.50
Liturgical Music			192.50
Music in Education	147.50	147.50	192.50
All Academic Subjects	122.50	122.50	122.50
Repertoire (Coaching)			100.00
Opera Coaching			240.00
Special Advanced Clarinet			240.00
Special Advanced Piano			240.00
Special Advanced Violin			240.00

Rental of Musical Instruments

A limited number of instruments is available and no guarantee can be given that the Conservatory can provide rental instruments for all the students requiring them. All musical instruments which are the property of the New England Conservatory of Music must be signed for on the regular Rental Agreements, whose terms are herewith incorporated into this catalogue by reference, and in addition are subject to the following rules:

Rental charged, if any, must be paid in advance.

In case of failure to comply with any of the terms of the Rental Agreement, the Conservatory may, without notice or demand, take possession of the instruments without liability for trespass in doing so.

SCHEDULE VI. RENTAL RATES

Piano	$40.00	Contrabass	$80.00
Violin	20.00	Woodwinds	50.00
Violoncello	80.00	Brass	50.00

Practice facilities in the Conservatory Building are provided for students at the following rates for the academic year, six days per week, or on an hourly basis, as indicated:

Room with upright piano, 2 hours per day	$20.00
Room with grand piano, 1 hour per day	35.00
Teaching organs, 1 hour per day	50.00
Practice organs, 1 hour per day	30.00
Carr organ, 1 hour per day	50.00
Room with upright piano. Single hour	.10
Room with grand piano. Single hour	.25
Practice organs. Single hour	.25
Teaching organs. Single hour	.35
Carr organ. Single hour	.35
Jordan Hall organ. Single hour	.50

Financial Regulations

Each applicant will be notified in writing of his acceptance as a student at the New England Conservatory. The candidate's acknowledgement of this appointment should be given within thirty days and must be accompanied by a check or money order for $50. This amount will be deducted from tuition fees upon registration. If the applicant should later find that he will be unable to attend, he

must give written notice not less than 30 days prior to Registration day, or else, because of the limited enrollment, forfeit the deposit.

In the case of graduate students the deposit is $20. It will be applied toward tuition upon registration, but it is not refundable.

All annual charges, except for books, are payable in full in advance. However, tuition charges may be paid one-half less the deposit at registration and the remaining one-half on January 15. Applied Music instruction may also be paid in installments, one-half at registration and the balance on January 15. A book deposit of $25 is required of regularly enrolled students at registration, or of $5 in the case of Special students. Any credit remaining on the book deposit at the end of the year will be carried forward to the next year unless a refund is requested.

No refunds or allowances will be made for late entrance or lessons missed. Students entering classes late in the semester will be charged for the full semester and must pay for the necessary private lessons to make up the work.

Refunds cannot be made in the event of withdrawal from the Conservatory or of withdrawal from any class after the second week of the academic year. When instruction has been discontinued because of non-payment of tuition, reinstatement may be made only by payment of all fees due. Lessons missed during this interval will be forfeited.

A deposit of $50 must accompany all applications for rooms in the Women's Student Residence. Room fees are payable in advance, one-half less the deposit at registration, the balance on January 15. All rooms are leased on the basis of the school year, or in the case of late entrance, for the balance of the year, and must be paid for on that basis.

Students may place money and valuables on deposit with the Cashier's office and may draw on such deposits at any time during business hours. No charge is made for this service.

In certain instances, where the financial regulations outlined above would entail undue hardship, application for special arrangements may be made to the Assistant Treasurer.

SCHOLARSHIPS, LOANS, AND PRIZES

To entering high school or preparatory school graduates in need of financial assistance who are accepted for one of the full courses, the New England Conservatory offers a number of scholarships as follows:

High School Scholarships. A limited number of scholarships of $200 each to students graduating from high schools or preparatory schools who are recommended by their Principal or Music Supervisor.

Orchestra Scholarships. A limited number of scholarships of $250 each to students graduating from high schools or preparatory schools who are recommended by their Principal or Music Supervisor, who plan to major in an orchestral instrument, and who pass a satisfactory audition in their principal instrument.

Scholarship grants in addition to the above amounts will be considered in the case of candidates for entrance who show outstanding promise and financial need.

OTHER SCHOLARSHIPS

The following scholarships are awarded annually to students of the Conservatory who fulfill the requirements of ability and achievement and who are in need of financial assistance. Application for scholarships for the ensuing year must be made on the prescribed application form not later than March 1.

Second Year Scholarship. A scholarship of $350 is offered to the student who attains the highest scholarship record during his first year at the Conservatory. This sum will be applied toward tuition during the second year.

Carl Baermann Scholarship. The income of a fund of five thousand dollars raised in memory of the late Carl Baermann of the faculty. *In Piano.*

Louise Baker Scholarship. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston.

Anna C. Bird Scholarship. The income of a fund to be used for scholarship purposes.

Kate E. Blanchard Scholarship. The income of a bequest of ten thousand dollars, under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, to be used to pay for a scholarship or scholarships.

Florence E. Brown Scholarship. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In Violin*, $250.

Harriet Tilden Brown Scholarship. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

Carr Scholarships. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., former President of the Board of Trustees, in memory of his father and mother; to provide scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

Chase Scholarship. The income of twenty-five hundred dollars, the bequest of Mrs. Russell MacMurphy Chase, to be used for scholarship purposes.

Converse Scholarships. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

M. Ida Converse Scholarships. The income of twenty-five thousand dollars, a bequest under the will of the late M. Ida Converse, to be applied to the maintenance of five annual scholarships of equal amounts, to aid students of the Conservatory who are in need of financial assistance.

Jennie L. Cox Scholarship. The income of a fund to be used for scholarship purposes.

Lotta Crabtree Scholarships. The income of the Lotta Crabtree Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

David W. Cushing Scholarship. The income of a bequest of five thousand dollars under the will of the late Esther G. Stoddard, which may be used for scholarship purposes.

Oliver Ditson Scholarships. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

Ellen B. Doe Scholarship. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

Henry T. and Mary W. Dunham Scholarship. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in

memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the town of Nahant who is pursuing the Collegiate Course leading to one of the degrees awarded by the Conservatory.

Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Mrs. Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Maria A. Evans Scholarship. The income of a bequest which may be used for scholarship purposes.

Fanny Elizabeth French Scholarship. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

Frances Phetteplace Fry Scholarship. The income of a bequest of thirty thousand dollars, under the will of the late William Congdon Fry, to be awarded annually to a woman student of Piano who shall have been a resident of the City of Providence, Rhode Island, for at least three years immediately prior to becoming a student at the New England Conservatory of Music.

Clara E. Getman Scholarship. The income of a fund to be used for scholarship purposes.

Lucinda Gould Scholarship. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

John Collins Hurley Scholarship. The income of five thousand dollars, a bequest under the will of Margaret M. Hurley, in memory of her brother, John Collins Hurley, to aid in the education of students of the violin.

George B. Hyde Scholarship. The income of seventeen hundred dollars, the bequest of the late George B. Hyde.

Rebecca Jackson Scholarship. The income received from the estate of the late Rebecca Jackson for the benefit of students of piano and organ.

Hattie M. Jacobs Scholarship. The income from a bequest of approximately five thousand dollars to be used for scholarship purposes.

Langshaw Scholarship. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. *In Organ or Voice.*

Lindsay Scholarship. The income of a bequest of five thousand dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the State of New Hampshire.

Elizabeth Henshaw Metcalf Memorial Fund. The income from a gift of five thousand dollars from the estate of Miss Sarah Spaulding Metcalf, to be used as a scholarship.

Mary C. Morrison Scholarship. The bequest of Mary C. Morrison. The income of three thousand dollars to be used to educate especially gifted, needy children. Precedence to be given to lineal descendants of Charles Perkins Morrison.

George H. Munroe Fund. The income of a bequest of five thousand dollars under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

Elsie and Walter W. Naumburg Scholarship. The gift of Walter W. Naumburg, Esq., of the Board of Trustees, and Mrs. Naumburg, to be used for a scholarship for an advanced student who is pursuing a course leading to a career in applied music.

Parker Fund. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

Katharine H. Parker Scholarship. The income from one thousand dollars by the bequest of Katharine H. Parker.

Clara Kathleen Rogers Scholarship. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which bequest the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more voice students who show distinct promise of success in a public career as singers.

Henry Munroe Rogers Fund. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars to be applied to

scholarships in any division of the Conservatory, or to be loaned to students under specified conditions.

Rebecca F. Sampson Scholarship. The income of one thousand dollars, a bequest of the late Rebecca F. Sampson.

George Saunders Memorial Scholarship. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

Edmund H. Sears Memorial Scholarship. The income from this fund is available for scholarship aid to an outstanding student of a stringed instrument or of chamber music.

Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

Alden Speare Scholarship. The income of a bequest which may be used for scholarship purposes.

Ruth Amelia Squire Memorial Fund. The income of twenty-five hundred dollars, the bequest of the late Ruth Amelia Squire, to be used for a young woman student, resident of the State of Vermont, born in that State of American parents, and intending to major in Piano.

Eleanor Steber Graduate Award. The gift of Eleanor Steber, a graduate of the New England Conservatory of Music. To be eligible for this award, the student must hold a Bachelor of Music degree from the New England Conservatory of Music and must have been accepted as a candidate for a Master's degree or Artist's diploma. A student holding a Bachelor's degree from another institution will become eligible after having completed one year leading to a Master's degree or Artist's diploma. A candidate who has received his Master's degree or Artist's diploma is not eligible to compete. *In Voice.*

Elizabeth Louise Walker Scholarship Fund. The income of a bequest of one hundred and thirty-four thousand dollars under the will of Elizabeth Louise Walker, given in memory of her sister, Mary Lena Baroness van Heeckeren tot Walien. Available for scholarship aid to deserving and talented students of singing.

Charles Warren Scholarship Fund. The gift of Charles War-

ren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more needy and talented young men.

Amasa J. Whiting Scholarship. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father.

Jennie S. Woodman Scholarship. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter.

Mu Phi Epsilon Scholarship. The gift of Beta Chapter.

Pi Kappa Lambda Scholarship. The gift of Iota Chapter.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to Junior, Senior and Graduate students of the Conservatory, who have been properly recommended, for the purpose of assisting them with their tuition expenses. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the Secretary of the Beneficent Society, care of the New England Conservatory.

PRIZES

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra curricular activities, and good citizenship. The candidate will be determined by a majority vote of the Faculty Council.

Mu Phi Epsilon Medal. Awarded by Beta Chapter to a woman student who, in the first year of her course, has been outstanding in musicianship, scholarship, citizenship, and gives evidence of great future achievement in her major field.

FACULTY AWARD

Frederick S. Converse Fellowship. To be awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President for assisting in the supervision and administration of courses in the field of Music Theory, and for the purpose of achieving an effective coordination. Carl McKinley has been appointed for the academic year 1954–1955.

GENERAL INFORMATION

Special Students

The facilities of the New England Conservatory are available to all qualified students who wish to pursue further their study or training in music without necessarily qualifying for a degree. Instruction is available to beginners and professionals, students and amateurs of all ages, not only in the playing of instruments individually or in ensemble but also in arranging and composition. Registration for class instruction is on a full semester basis; private lessons are available by arrangement. The Dean's Office will be glad to furnish additional information and counsel.

Adult Avocational Instruction

Adults who have always wanted to play an instrument but never had the opportunity, and adults who have discontinued playing and now would like to resume it, will find trained instructors at the Conservatory who understand both the problems and desires involved. The Conservatory is particularly desirous of serving the growing need for this type of instruction and will welcome an opportunity to give counsel and be of service. Ensemble groups are also arranged.

Veterans

The New England Conservatory of Music is approved by the Veterans Administration and will accept returning veterans for education and training under P.L. 550, 346, and 16.

Certain credits will be allowed for musical experience obtained in the armed services and for any courses a veteran may have taken at the U.S.A.F.I.

In the case of veterans who do not have a high school diploma, the New England Conservatory of Music may permit the student to pursue a Conservatory curriculum while he is completing the requirements for his high school diploma.

All inquiries should be directed to the Veterans Counselor.

Summer Session

During a period of six weeks beginning toward the end of June, the Summer Session offers class and private instruction in applied music, music education, music therapy, music theory and academic subjects. During this period it is possible for qualified students to earn credit for a semester's work in two or three subjects, a total

of six semester hours of credit being the maximum allowable during one session. Credit is permanently recorded and is available for transfer to other institutions. Students not working toward a degree are also eligible for credit work upon application to the Dean on or before June 16.

There is also a special course for music educators and professional musicians dealing with the problems of Instrumental Music in the Public Schools.

Detailed information about the summer offerings will be furnished upon request.

Berkshire Music Center

Candidates for the Master's degree and Artist's Diploma, and students of advanced ability who have been accepted by the New England Conservatory of Music for study during the summer, may undertake private lessons in applied music and, if qualified, may register for additional courses offered at the Berkshire Music Center at Tanglewood. Appropriate credits will be given by the Conservatory to students who register at the Dean's Office prior to the opening of the Berkshire Music Center.

Additional Summer Instruction

In addition to the work of the Summer Session, special students in piano, voice, violin or other instruments, or in supplementary musical or academic subjects may register for private lessons during the whole or any part of the period between the close of the academic year in June and the opening of the fall semester in September.

Placement Bureau

The Conservatory Placement Bureau keeps in constant touch with music organizations and employment agencies throughout the country and over a period of years has been highly successful in obtaining appropriate placement for graduates who are qualified in the various fields. In addition, with the approval of the President, the Placement Bureau helps well qualified students who are earning part or all of their educational expenses to obtain remunerative engagements in church and concert work.

Alumni Association

All graduates of the Conservatory and all former students are eligible for membership in the New England Conservatory Alumni Association, which is a member of the American Alumni Council.

Active membership is dependent upon a voluntary contribution to the Annual Alumni Fund which, after deduction of operating expenses, is used for scholarships and other Conservatory needs, such as the Endowment Fund, the Tourjée Fund, etc.

The Alumni Association sponsors the annual reunion and banquet at commencement, as well as New England Conservatory Night at the Boston Pops concerts and a number of assemblies at the Conservatory during the year for performances of ensemble groups, acts from operas, student and faculty recitals, etc. Its members provide the Conservatory with information about musical activities in all parts of the country and frequently call the attention of the Conservatory to musically talented young people.

Radio

The Conservatory is a member of the Lowell Institute Broadcasting Council and shares with others the facilities of Station WGBH-FM. Two programs are broadcast each week during the school year. On Monday evenings, a half-hour recorded program presents students in various forms of musical performance with comment by faculty members. On Thursday evenings the Conservatory presents live broadcasts from Jordan Hall of full-length concerts by the Chorus, the Orchestra and by advanced students, faculty members and ensemble groups.

Library

The Library consists of a Main Library with over 22,000 volumes of books and music, including many invaluable sketches or first editions of famous scores; Choral and Orchestra libraries containing 1100 and 2000 titles respectively; the Cobb-Walker collection of some 5000 volumes of classical and modern literature, poetry, biography, travel, history, etc.; and a record library containing over 4500 records and tapes of music.

An unusual feature of the library is the collection of 240 instruments for use in the orchestra or for rental to students when required. The collection includes such rare items as an Amati violin, a Guarnerius violoncello and four viola da gambas made under the direction of Arnold Dolmetsch.

Living Accommodations

The New England Conservatory House, located within a five minute walk of the Conservatory, provides attractive accommoda-

tions for women students. All women students who are not living at home are required to live at the N.E.C. House, which is under the direction of a Resident Head and her assistants, with the usual regulations that apply to college dormitories. Ample reception rooms are provided on the first floor and large recreation rooms in the basement make an ideal social center under careful supervision. Rooms must be taken for the full academic year, or in the case of late entrance, for the balance of the academic year. Fees are $315 a year for double rooms and $380 for single rooms. The rooms will be shown at any time during the day by appointment.

While the Conservatory does not maintain its own accommodations for men students, it does keep a file of rooming houses which students have found to be satisfactory. The Conservatory cannot assume any responsibility for these rooming houses but does strive to keep on the list only those where clean and pleasant conditions prevail. The Y.M.C.A. is located adjacent to the Conservatory building.

GENERAL REGULATIONS

Responsibility for the admission, continuance, promotion, and graduation of each student is vested in the President, the Dean and the Faculty Council. The New England Conservatory reserves the right to accept, to refuse, to suspend, or to cancel permanently the registration of any student without being required to give specific reasons for such action.

The administration requires prompt and regular attendance at classes and private lessons. When absence is caused by illness, the student should notify the Registrar in advance of a class or lesson to be missed. For other causes of absence, the student must obtain permission from the Dean. Classes missed and not excused before the hour of meeting will be considered cuts. More than two unexcused cuts per semester in any one course may result in disciplinary action by the Dean. Private teachers are not required to make up lessons lost by unexcused absence.

The student may not change from one course to another or from one section to another except with the consent of the Dean. He may not change the teacher in his major field unless he has the written permission of the President. Courses discontinued without the Dean's consent will be recorded as failures. No course may be discontinued officially after the first two weeks of the semester.

All programs, whether graduation recitals or concerts by student organizations, must be submitted for the President's approval in typewritten form at least three weeks in advance of the date of performance.

All matters concerning deposits, tuition, fees or rentals are to be taken up with the appropriate financial office. The Registrar has charge of practice room rentals and use of these rooms without his permission is forbidden.

The Assistant Treasurer may grant permission to practice in the concert halls, but only as immediate preparation for an official recital. Arrangements to use the recital halls and other facilities are made in the Assistant Treasurer's office. Responsibility for the care and condition of the buildings and equipment is vested in the Assistant Treasurer and all matters pertaining thereto are within his jurisdiction.

APPENDIX

PREPARATORY COURSES IN APPLIED MUSIC

Courses of study in Piano, Violin, Viola and Violoncello are divided into ten grades; courses of study in Harp, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone and Snare Drum are divided into eight grades.

Suggested works to be studied and standards of techniques are outlined for the pre-college courses in the following pages. The choice of works to be studied is left to the discretion of the instructor, who is at liberty to substitute material of equal worth and degree of difficulty.

This section is frequently referred to in the main part of the catalogue as a guide to the degree of proficiency required of Conservatory students in their supplementary instrument.

PIANO 1

N.E.C. Method, Book 1; Diller-Quaile, First Solo Book; John Thompson, Grade 1; Concord Piano Book; Oxford Piano Course, Grade 1; Henry Goodrich, First Book of Tunes to Play.

Scales — major scales to be played hands separately through one octave.

PIANO 2

N.E.C. Method, Book 2; John Thompson, Grade 2; Diller-Quaile, Second Solo Book; 2nd Concord Piano Book; Bach, Pieces from Anna Magdelena's Notebook; Bartok, Mikrokosmos; Oxford Piano Course, Grade 2.

Scales — major and antique minor scales to be played hands separately through two octaves.

PIANO 3

N.E.C. Method, Book 3; Diller-Quaile, Third Solo Book; John Thompson, Grade 3; Bach-Carroll (Easy Bach); Clementi Sonatinas; Hughes, Master Series for the Young; Schumann, Album for the Young; Tansman, Scènes des Enfants.

Scales — major and antique and harmonic minor scales to be played hands together through two octaves.

Arpeggios — all major and minor arpeggios to be played hands separately through two octaves.

PIANO 4

Czerny, Selected Studies from opus 821, 849, 639; Krause, Trill Studies; Burgmüller, Studies, op. 100; Heller, Studies; Bach, Pieces from "Short Preludes and Fugues"; Handel, Twelve Easy Pieces;

Sonatinas by Clementi, Dussek, Kuhlau, Mozart, Beethoven; selected pieces from the works of Schubert, Schumann, Mendelssohn, and modern composers.

Scales — all major and minor scales (harmonic and melodic) to be played hands together through four octaves in 8th notes at M.M. quarter-note equals 120.

Arpeggios — all major and minor arpeggios to be played hands together through four octaves in 8th notes at M.M. quarter-note equals 96.

PIANO 5

Czerny, Studies, op. 299; Cramer, Selected Studies; Heller, Selected Studies; Bach, Two-Part Inventions; easier Sonatas by Mozart and Haydn; Mendelssohn, Songs without Words; Schumann, Kinderszenen; Pieces by Grieg, MacDowell, Sibelius, Debussy and other modern composers.

Scales — all major, minor (three forms) and chromatic scales to be played hands together in 16th notes at M.M. quarter-note equals 96.

Arpeggios — all major, minor and augmented arpeggios (three positions) to be played through four octaves hands together in 16th notes at M.M. quarter-note equals 72.

PIANO 6

Hanon, Virtuoso Studies; Czerny, op. 740; Philipp, Selected Studies; Clementi, Gradus ad Parnassum; Bach, Two and Three-Part Inventions; Beethoven Sonata, op. 49; pieces by Chopin, Schumann, Brahms, Debussy, Rachmaninoff, etc.

Scales — all major and minor scales in parallel and contrary motion in rhythms of 2, 3, and 4 notes to a beat of M.M. quarter-note equals 108.

Arpeggios — all arpeggios, as listed in Grade 5 and dominant and diminished seventh arpeggios (4 positions) in 16th notes at M.M. quarter-note equals 72.

VIOLIN 1

Methods: Leopold Auer; Maia Bang; de Bériot; Dancla. Studies: Laoureux, Book 1; Sevcik, Elementary Violin Studies; Rex Underwood, Bow Art; Wohlfahrt, op. 38; Folk Tunes and Classical Transcriptions: Willis Fay, Let's Play Together; Herfurth, A Tune a Day Book (Book 1); Laighton, Tunes and Technique; Sontag, Folk and Master Melodies (Book 1).

Holding and tuning the instrument; basic functions of the bow with rhythmic studies; finger exercises using intervals preparatory to the study of scales and arpeggios; simple double stops with open strings and first finger.

VIOLIN 2

Studies and Etudes: Wohlfahrt, op. 38 (cont.); Wohlfahrt, op. 74, (Book 1); Gardner, Harmonic Thinking; Sevcik, op. 1, Part 1 (Book 1); Dancla-Bériot, Position Method. Folk Tunes and Pieces: Bohm, Perpetuo mobile from Little Suite; Jennie Danniel, Third Position Tunes; Willis Fay, Let's Play Together, (Book 2); Herfurth, Classical Album; Music Album published by Willis; A. Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios in one position (first, third, and second positions); basic studies in shifting between these positions; rhythmic studies in bow division using various types of legato and staccato bowings; simple double stop trills; double stop scales in broken form.

VIOLIN 3

Studies and Etudes: Berkeley, Twelve Studies in Modern Bowing; Dont, op. 38; Gardner, Harmonic Thinking, (Book 1); Gruenberg, Foundation Studies; Laoreux, Practical Method, (Book 2); Sevcik, op. 1, Part 2; op. 8, op. 9; Wohlfahrt, op. 74, Book 2. Student Concertos: Accolay and Seitz. Pieces: Dancla, Six Airs Variés, op. 89; Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios, major and minor, played in one position in every key with varied bowings; chromatic scales in one octave; two-finger shifting studies on one string and shifting larger intervals; portamento; basic shifting studies in thirds, sixths and octaves.

VIOLIN 4

Etudes: Kreutzer, Mazas, op. 36, (Book 1). Concerto: Vivaldi in A minor. Sonatas: Handel, Padre Martini. Pieces: De Bériot, Scène de Ballet; Wieniawski, Légende; Kreisler, Tempo di Menuetto, Aubade Provençale, Indian Lament, etc.

Three-octave scales and arpeggios, major and minor, in some keys; chromatic scales; arpeggios in related chords, two octaves; one-octave scales on one string with two, three and four-finger shifts; beginning the study of scales in thirds, sixths and octaves.

VIOLIN 5

Studies: Sevcik, op. 1, Part 3; Kreutzer, 42 Studies and Caprices. Concertos: Vivaldi; Viotti, no. 23; Rode no. 4 and no. 7. Sonatas: Handel and Corelli. Sonatinas: Schubert and Dvorák. Also shorter pieces.

Single-note scales and arpeggios in all forms with various rhythms and styles of bowing; scales in thirds, sixths and octaves.

VIOLIN 6

Etudes and Caprices: Kreutzer, Fiorillo, Rode, Tartini — Art of Bowing; Bach, Partita in E major. Concertos: Bach, Mozart, Nardini, Tartini, Viotti. Sonatas: Handel, Mozart, Nardini, Grieg, Tartini. Spanish Dances and Zigeunerweisen by Sarasate; Polonaises and Souvenir de Moscow by Wieniawski.

Studies in perfect and augmented fourths and perfect and diminished fifths; studies and scales in fingered octaves and tenths; three and four-string chord studies; scales in trills and harmonics; continuation of other scales and arpeggios in all forms.

VIOLA 1

Hans Sitt, School of the Viola; Wohlfahrt, Basic Viola Studies, Book 1; Dancla, Ecole de la Mélodie, Book 1; A. Moffat, Old Masters for Young Players (Viola and Piano).

General principles on position; tuning, holding the instrument, basic functions of the bow, etc.; G. Fourel's fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the first position; gradual study of all these scales in modulating order on a wide variety of bowings.

VIOLA 2

Hans Sitt, School of the Viola (continued); Wohlfahrt, Basic Viola Studies, Book 2; Danclas, Ecole de la Mélodie, Book 2; A. Moffat, Old Masters (continued and completed); J. S. Bach, Suite in G major for violoncello (transcribed for viola).

Fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the third and the second positions; gradual study of the scales on a wide variety of bowings; basic exercises in shifting from first to third position, also from first to second and second to third position; beginning the double stop scales in thirds, sixths and octaves, first in broken form, then on two strings; first steps in bow distribution and proper phrasing, applied to texts such as J. S. Bach's First Suite for violoncello solo, transcribed for viola.

VIOLA 3

J. S. Bach, Suite in C major for violoncello, (transcribed for viola); Hoffmeister, Etudes; Hans Sitt, Conzertstück in G minor, first allegro; Borissovsky, Four Artistic Studies for Viola solo; Vivaldi, Sonata for viola and piano.

Basic exercises on first, second and third positions (continued), including basic finger exercises preparatory to harmonic minor scales; shifting exercise covering these positions entirely developed; major and

melodic minor double stop scales (continued) first in broken form, then on two strings, with varied bowings including G. Fourel condensed bowings; G. Fourel, studies in chords in all keys on three strings with bowings; study of the trills on diatonic and chromatic scales; scales in pizzicati and in harmonics; all major melodic and harmonic minor scales covering the three first positions, in modulating order: C major, A minor, F major, D minor, etc.

VIOLA 4

Campagnoli, Forty-one Caprices for viola alone; Kreutzer, Selected Studies transcribed; J. S. Bach, Sonata No. 2 in D minor transcribed from the 'cello; Handel, Concerto in B minor for viola and piano.

Basic finger exercises at the fifth position; basic shifting exercises between the first, second, third, and fifth positions; study of the fourth position along the same lines as for the first, second, third, and fifth positions; all shiftings between these five positions explored first with basic exercises, then on all major, minor and chromatic scales in two octaves with numerous variations; also arpeggios in all keys (perfect chords with inversions and diminished sevenths); all major and minor scales in thirds, sixths, and octaves; beginning chromatic double stop scales in thirds, sixths, and octaves.

VIOLA 5

Kreutzer, Studies completed; Campagnoli, Seven Divertissements (transcribed); J. S. Bach, Sonata in E major for violin solo, (transcribed); René Jullien, Conzertstück for viola and piano; Brahms, Sonata in E flat major for viola and piano.

Seventh and sixth positions studied along the same lines as the other positions; all major, minor, and chromatic scales (single and double stop) and arpeggios covering these positions, with extensive bow variations; chord sequences on three and four strings in all keys completed.

VIOLA 6

Hermann, Technical Studies; Fiorillo, Violin Studies, transcribed for viola; J. S. Bach, Sonata in B minor, no. 2, for violin alone, transcribed for viola; Arends, Concertino for viola and piano; Brahms, Sonata in F minor for viola and piano; Moor, Prelude for viola and piano; Max Bruch, Kol Nidrei for viola and piano.

Gradual study of the ninth, eighth, eleventh, and tenth positions, enabling the student to play all major, minor, and chromatic scales in three octaves, also all arpeggios; special drill on these scales with various bow styles, also in modulating order with many bow variations; all double stop scales in two octaves and chords in all keys on three and four strings, with bow variations.

VIOLONCELLO 1

Lee's Method; Pieces at the first position.

VIOLONCELLO 2

Studies in Dotzauer, First Book; Feuillard, The Young 'Cellist, First Book.

Scales in two octaves.

VIOLONCELLO 3

Studies by Lee; Sonatas by Corelli, Cervetto.

VIOLONCELLO 4

Studies by Dotzauer, Second Book; Goltermann, 4th Concerto; Suite by Caix d'Hervelois.

Scales in three octaves.

VIOLONCELLO 5

Bowing Technique by Sevcik-Feuillard; Studies by Grützmacher, First Book; Goltermann, 5th Concerto; Concerto by Romberg; Sonata by Handel.

Scales in three octaves, in thirds and sixths.

VIOLONCELLO 6

Studies by Duport; 2nd Concerto by Romberg; Sonatas by Sammartini, Bréval; Variations by Boëllmann.

HARP 1

The tuning, seating and handling of the instruments; position of hands and arms; exercises for finger articulation and relaxation.

HARP 2

Starting scales — (slow tempo and separate hands) from one up to four octaves; same with three-finger arpeggios; same with four-finger arpeggios.

HARP 3

Scales and arpeggios on four octaves, with both hands; also scales in thirds, sixths and octaves; chords and harmonics.

HARP 4

Exercises by Larivière or Bochsa; easy pieces by Hasselmans, Renié, etc.

Faster scales and arpeggios in any key; cross hands arpeggios.

FLUTE 1

Beginning exercises in Altès Method, Book 1.

Position of instrument for correct embouchure and finger placement; sustained tones; major scales; simple articulations.

FLUTE 2

Completion of Altès Method, Book 1; or, Ernest Wagner, Foundation to Flute Playing.

Breath control; sustained tones; major and minor scales.

FLUTE 3

Studies by Ernest Koehler, Book 1; Robert Cavally, Book 1; easy solos.

Sustained tones; major and minor scales; arpeggios; all articulations.

FLUTE 4

Studies by Ernest Koehler, Book 2; Robert Cavally, Book 2; Berbiguier; medium difficult solos.

OBOE 1

Barret, Forty-two Progressive Studies for the Oboe; F. Gillet, Beginning of the Oboe. Posture; position of the reed; action of the tongue, scales.

OBOE 2

Barret, Four Sonatas and sixteen studies; F. Gillet, Twenty Minutes Practice.

Scales, thirds and arpeggios.

OBOE 3

Sellner, Six First Duos for two oboes (sonata form); Sellner, Exercises in Articulation; F. Gillet, Intervals and staccato.

Scales.

OBOE 4

Handel, Sonata in C minor; Sellner, Six Last Duos for two oboes; Brod, Twenty Studies.

CLARINET 1

Gay Method, Part 1; long tones, intervals, first principles of mechanism, embouchure studies.

CLARINET 2

Gay Method, Part 1; Kroepsch, Book 1.
Scales, duets and elementary solos.

CLARINET 3

Gay Method, Part 1 (completed); Kroepsch, Book II; Rose, 26 Etudes; Perier, 20 Etudes Faciles et Progressives.

CLARINET 4

Gay Method, Part II; Kroepsch, Book III; Rose, 32 Etudes; Voxman, Selected Studies.

BASSOON 1

Julius Weissenborn, First Book.

BASSOON 2

Julius Weissenborn, Second Book.

BASSOON 3

L. Milde, First Book.

BASSOON 4

J. B. Gambaro, Eighteen Studies; A. Giampieri, Sixteen Studies.

FRENCH HORN 1

Tone production in conjunction with the proper use of breath; establishing of embouchure; first exercises based on the natural overtones; relation of the valves and the overtones thus produced.

FRENCH HORN 2

Hoffmann Studies; Alphonse, (Book 1); Kopprasch Etudes, (Book 1); diatonic passages; intervals tongued and slurred.

Scales in one octave.

FRENCH HORN 3

Melodic Studies by Schautt; continuance of appropriate studies.

Scales — major and minor; arpeggios.

FRENCH HORN 4

Etudes, Kopprasch, Alphonse; Melodic Studies by Schautt; simple solos; some orchestral solos; transposition; ability to read several clefs.

Scales — major, minor, chromatic; arpeggios in major and minor.

TRUMPET 1

Tone production; breathing; elementary fingering.

TRUMPET 2

Scales — major and minor; articulations; slurring.

TRUMPET 3

Intervals; lips; flexibility; range; chromatic scales and triplets.

TRUMPET 4

St. Jacome, Exercises; Collinet, Preludes; elements of double and triple tonguing; phrasing.

TROMBONE 1

Rubank, Elementary Method; Rubank, Intermediate Method; Let Us Have Music (collection of well known songs).

TROMBONE 2

Arban Method; Concone, Vocal Exercises; Solos by Clay Smith.

TROMBONE 3

Arban Method (diaphragm breathing, proper tonguing and embouchure studies). Rochut, Melodious Studies, Book 1; Max Schlossberg, Daily Lip Drills.

TROMBONE 4

Arban Method (continued); Blum, Studies (Book 1); selected solos.

PERCUSSION 1, 2, 3, 4

Gardner Method for Percussion, Part 1.

Corrective Rudiments; open and closed rolls; five, seven, nine and eleven stroke rolls, open and closed; flam, one, two and three combinations. Résumé of basic rudimentary drumming in relation to fundamental orchestra and band application.

VIBRACUSSION

Gardner Method for Percussion, Part 2.

Scales — major and minor, two mallets, single notes and in thirds; application and construction of all intervals and basic triads in all keys to the instrument; basic technical exercise for precision and accuracy; transcribed solos by Kreisler, Moszkowski, Heifetz and others.

An informal and a formal class

The Infirmary in the Dormitory